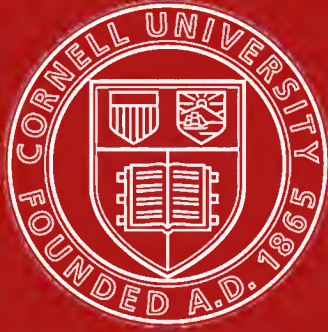


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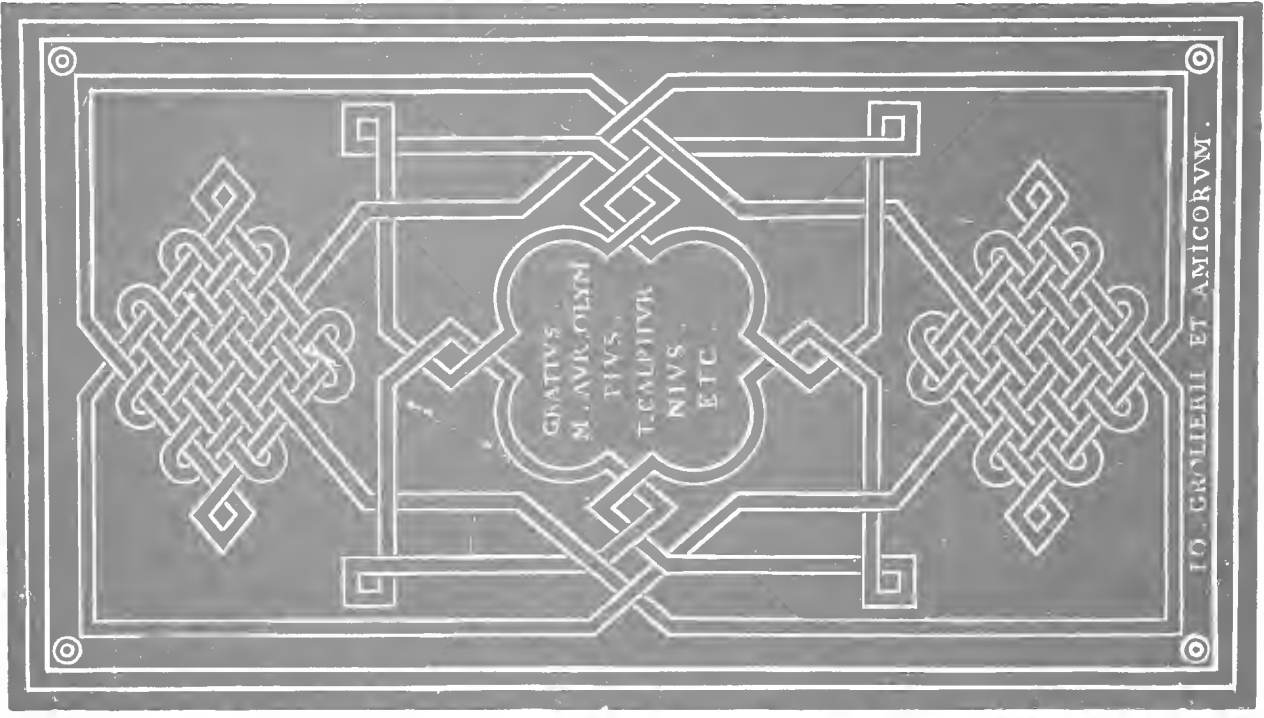


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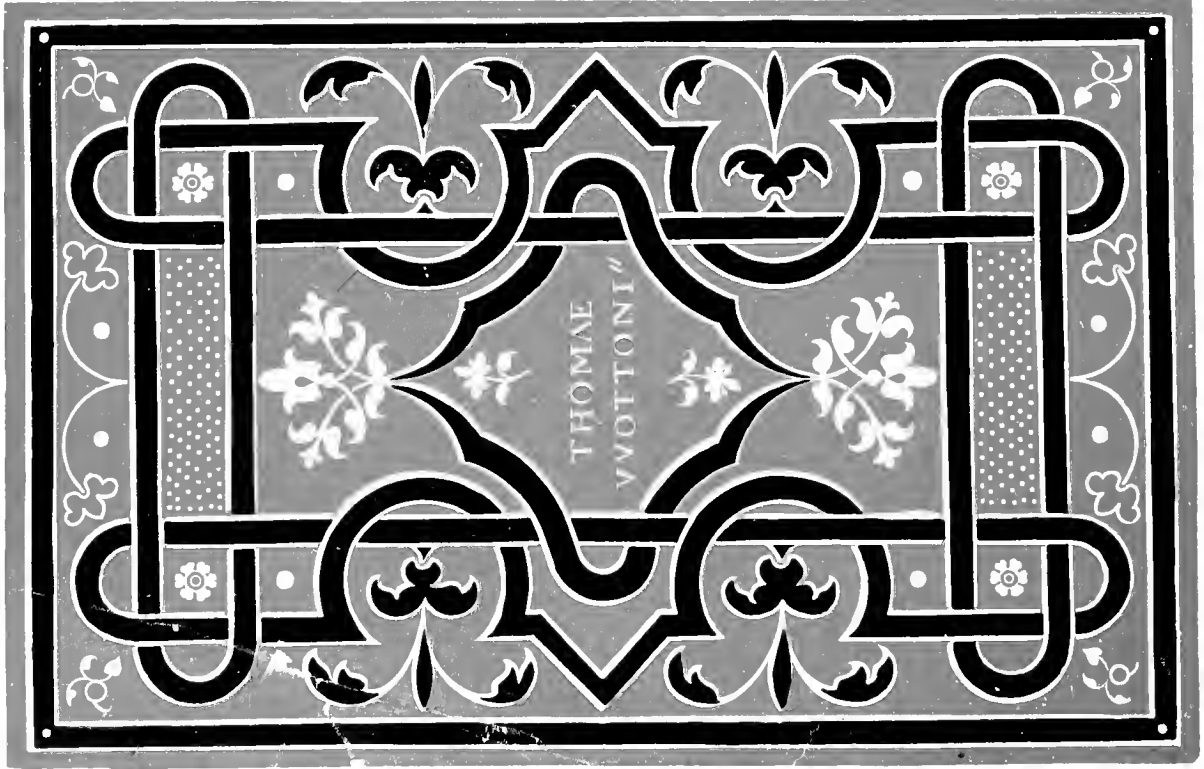
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Date, 1584.



THE ENCYCLOPÆDIA OF ORNAMENT

ILLUSTRATED BY A SERIES OF FIFTY-THREE PLATES
OF IRONWORK, LACEWORK, AND NEEDLEWORK,
TAPESTRY, STAINED GLASS, BOOKBINDINGS, TILES,
PANELS, SCREENS, ETC.

BY HENRY SHAW, F.S.A.

Edinburgh

JOHN GRANT

31 GEORGE IV. BRIDGE

1904

PREFACE



BEFORE the appearance of the present work, the object of which is to give a selection of the purest and best specimens of ornament of all kinds and of all ages, many books on the subject of ornament had been given to the public; but, in general, they were either specially restricted to one class or one style, or imperfect as giving faulty or inaccurate examples, or difficult of access to most of those who require them for practical purposes, on account of the expensive form in which they were published. The Author has endeavoured, as far as possible in a work of moderate expense, to remove these difficulties. It has been his study to give faithful representations of authentic models belonging to each particular class of designs, of affording a direct reference to some of the best examples of the several styles and periods, and therefore furnishing hints for a selection of parts which when combined may produce a new arrangement of equal elegance; thus constituting a mass of materials from which the artist or manufacturer may derive a succession of entirely novel designs. Each style has its peculiar character, and this must pervade all fresh combinations to make them pleasing and satisfactory. The ornament of different nations has its distinctive features, and these so vary as to illustrate particular epochs. A knowledge of these necessary points can only be obtained by an opportunity of studying from the original themselves, or from copies drawn with strict adherence to their peculiar characteristics. On this point the Author trusts that the present Collection will be highly conducive to the enlargement of correct taste in all branches of decorative art.

Greece and Rome have left us specimens of foliage in which natural

objects have been copied with classical elegance; but in the Middle Ages and Oriental examples we find a profusion of ornamental detail, rich in invention, of a grotesque and fanciful nature. At the period of the Renaissance, the elegant taste of the ancients was blended with mediæval richness and Eastern fancy. We look for the best specimens of painted glass in windows from the twelfth century to the fifteenth; for florid ornamental architecture in buildings of the same period; for carvings and engraved ornaments, bindings of books, jewellery, embroidery, ornamental plate, and furniture, in the sixteenth century. We have elegant and rich designs of drapery during the Middle Ages. Foliage and scroll-work are peculiarly bold and effective in the twelfth and thirteenth centuries; and throughout the fourteenth, fifteenth, and sixteenth centuries, arabesques are abundant.

The present Volume contains Examples of most of these Classes, taken from the period at which each was in its greatest perfection, and the specimens are arranged in chronological order. Architectural Ornaments are given from works of various dates; stained glass from York, Durham, Canterbury, Salisbury, Cologne, Chartres, &c.; painted tiles of the thirteenth and fifteenth centuries, from Westminster, and Great Malvern in Worcestershire; carvings in wood and panels of the fifteenth and sixteenth centuries; rich ironwork of the thirteenth century, from the doors of the church of Nôtre Dame at Paris; ornamental drapery, velvet hangings, etc., from designs of the fifteenth century; lace and needlework of the seventeenth; bindings of books of the sixteenth century; and designs for jewellery, plate, and other ornamental articles, by Hans Holbein and contemporary artists.

To the practical designer, therefore, this work is offered as a useful collection of pure studies of ancient works of art; while the amateur will find in it a correct series of illustration of the progress of ornamental design during a long period of history.

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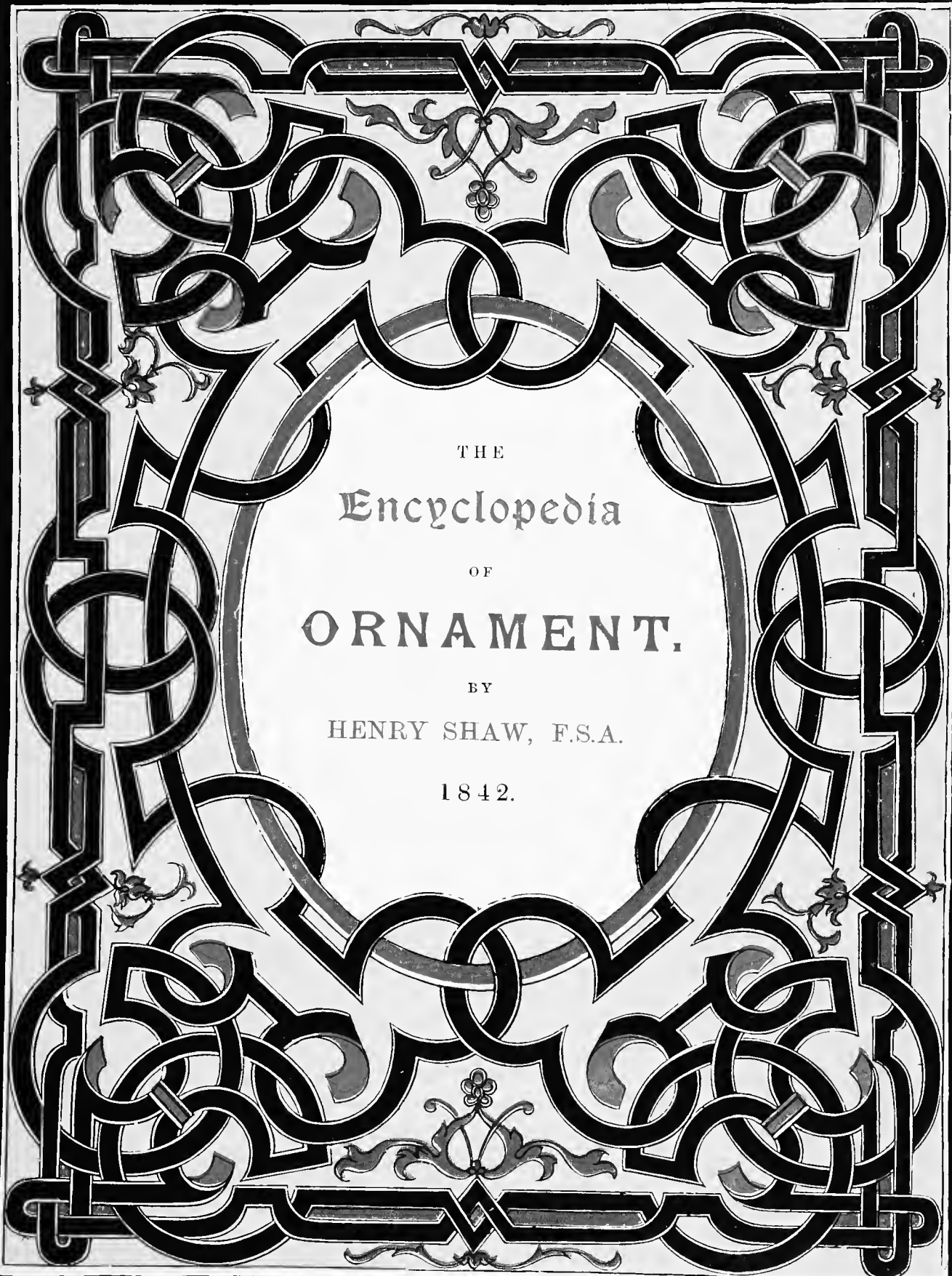
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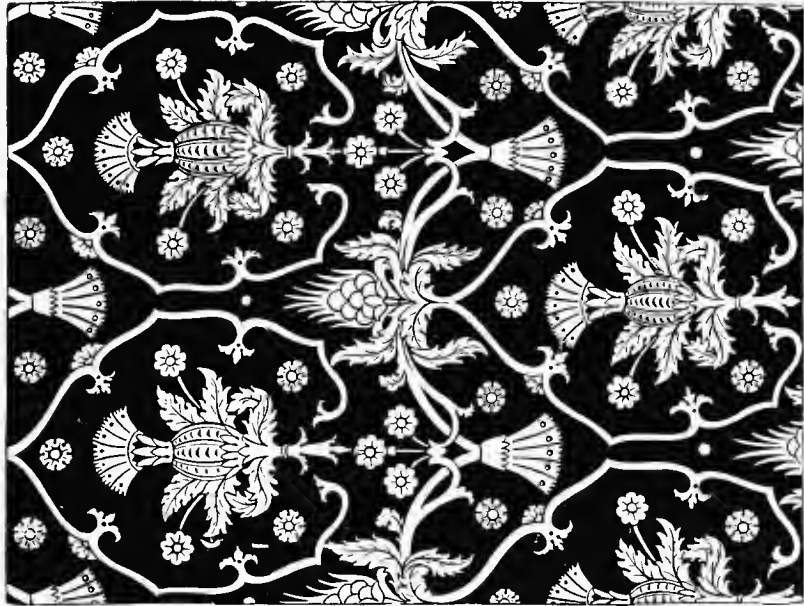
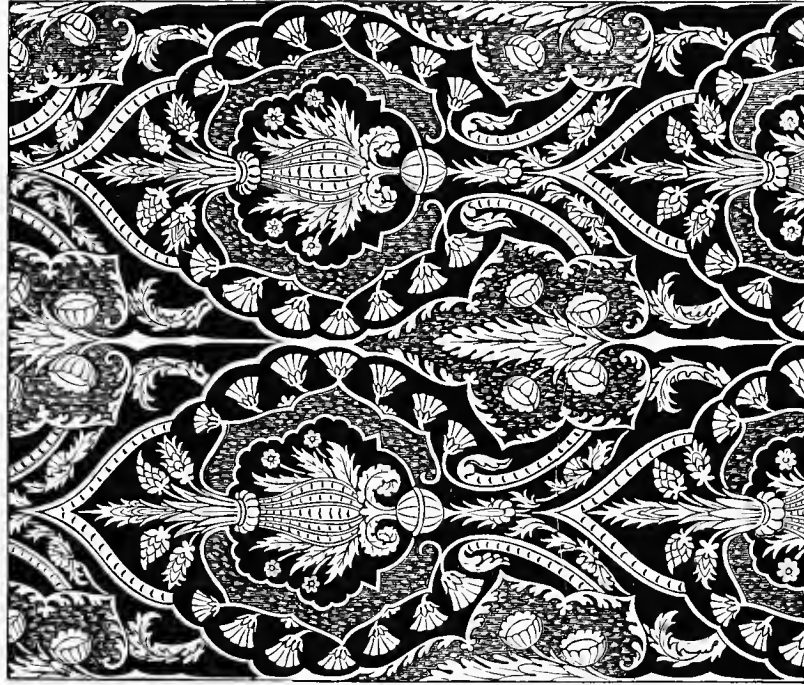
THE
Encyclopædia
OF
ORNAMENT.

BY
HENRY SHAW, F.S.A.

1842.

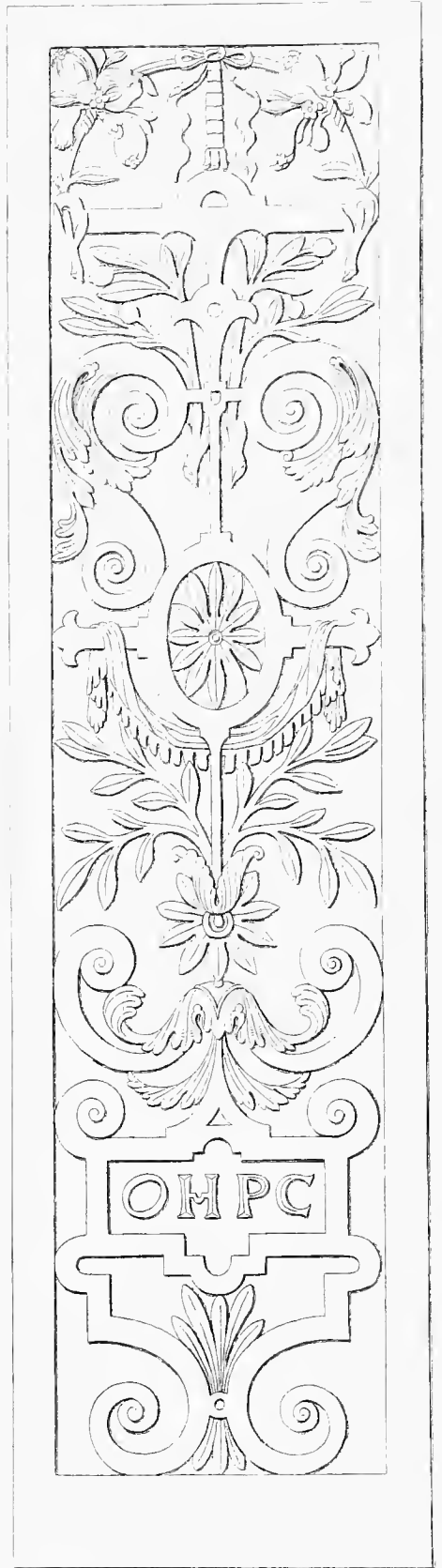
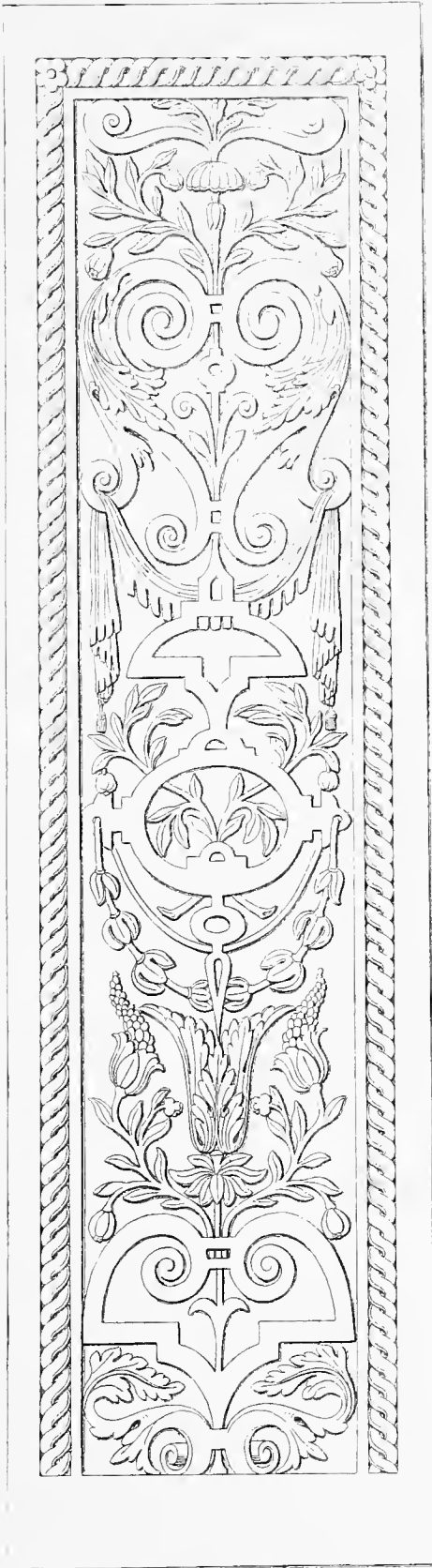


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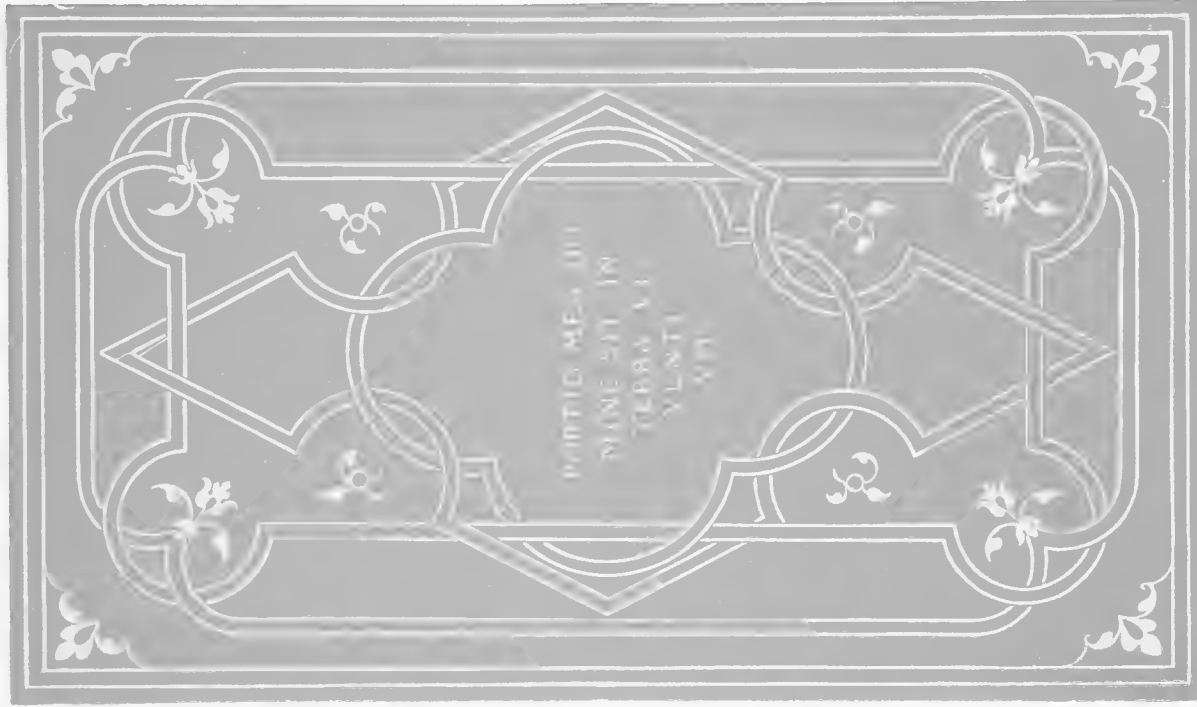
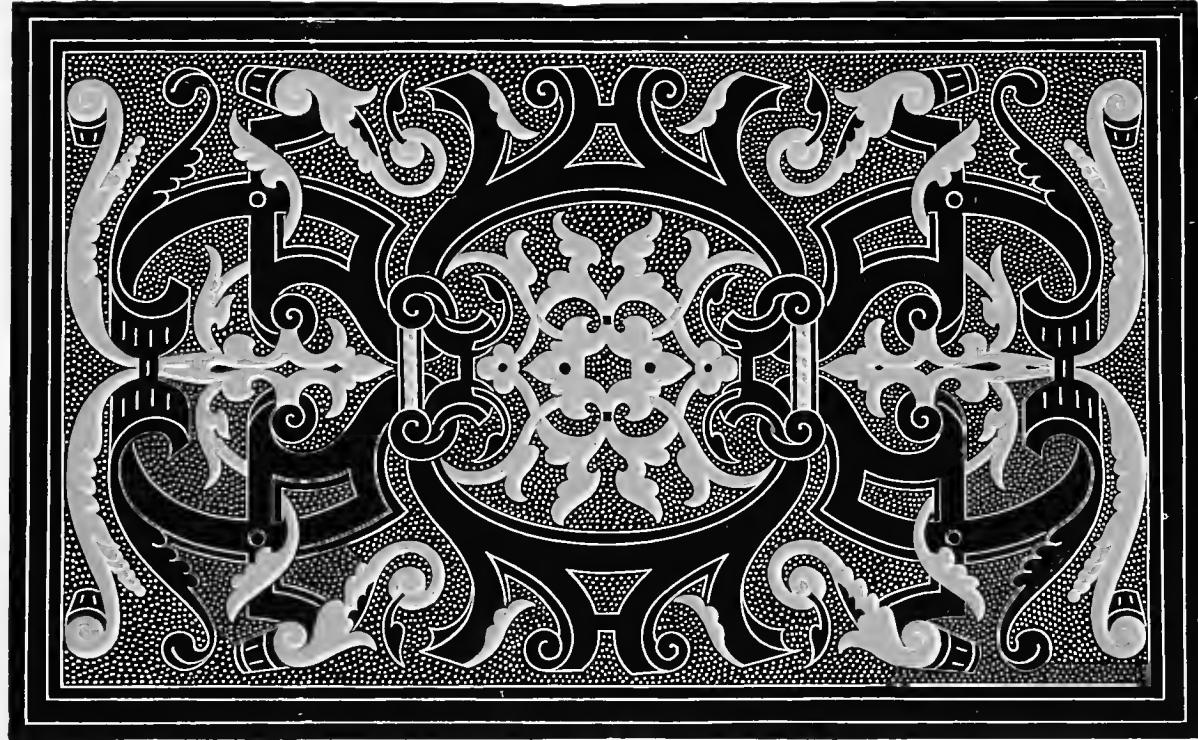


ANTE-PENDIUMS.

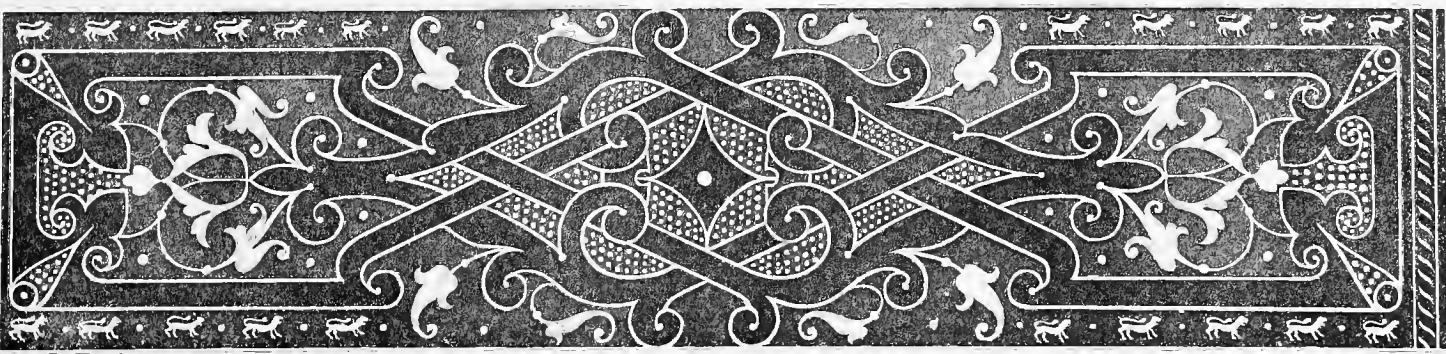
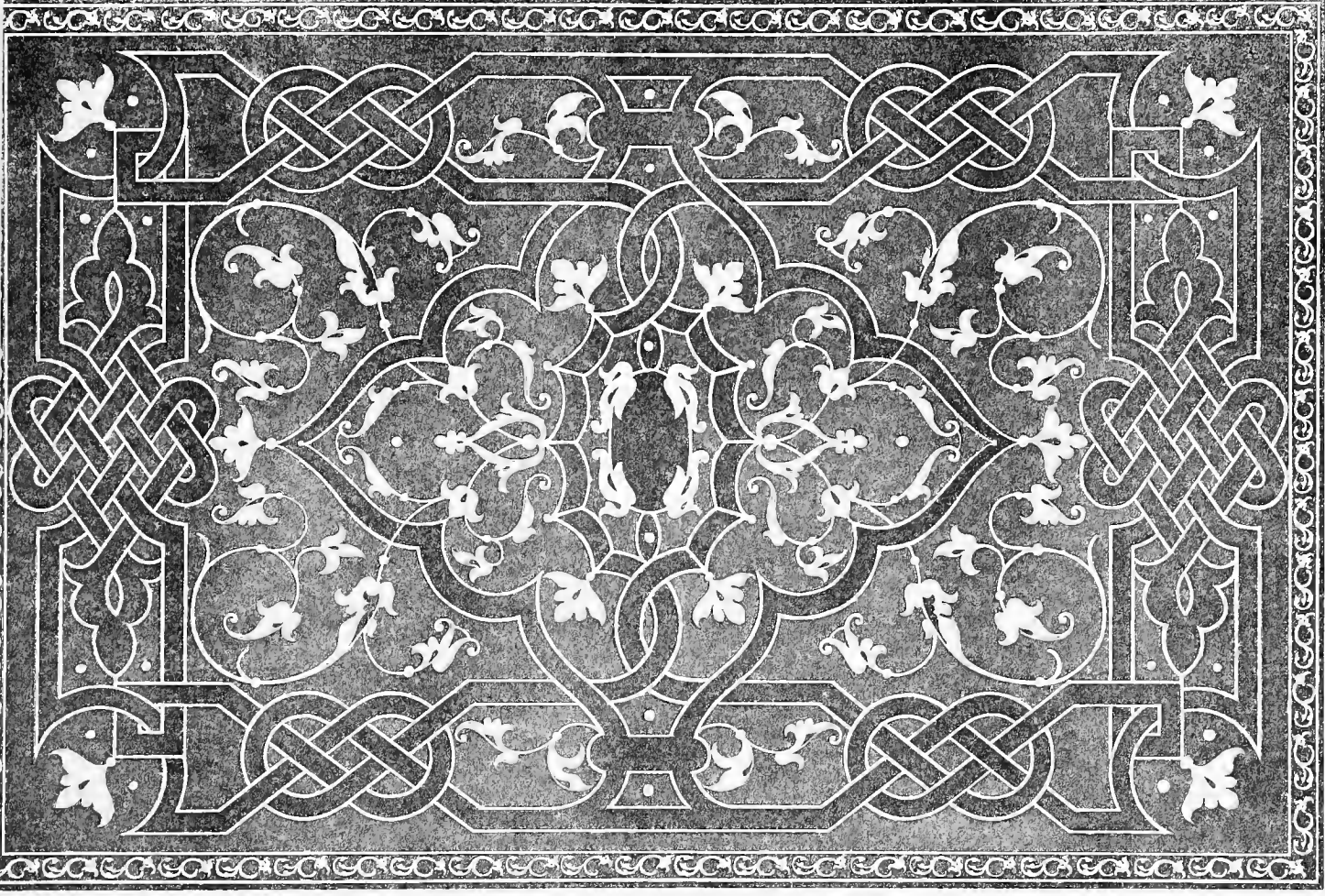
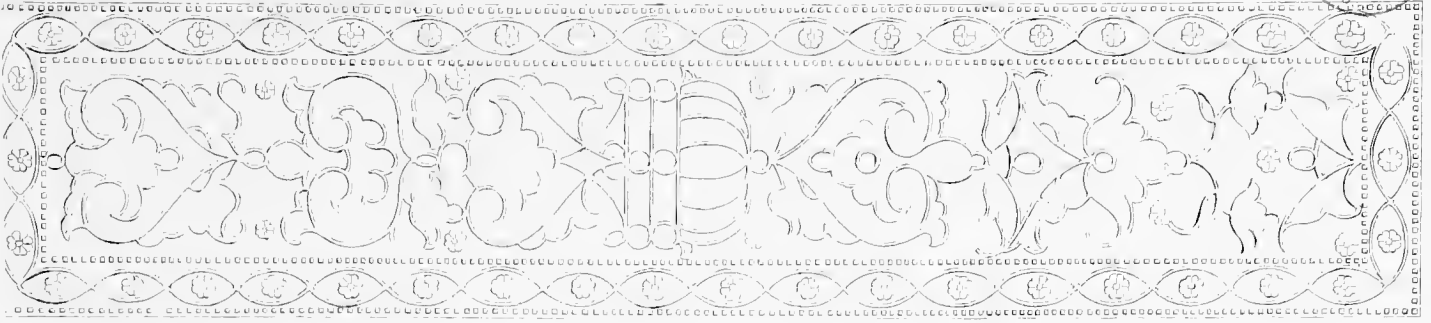


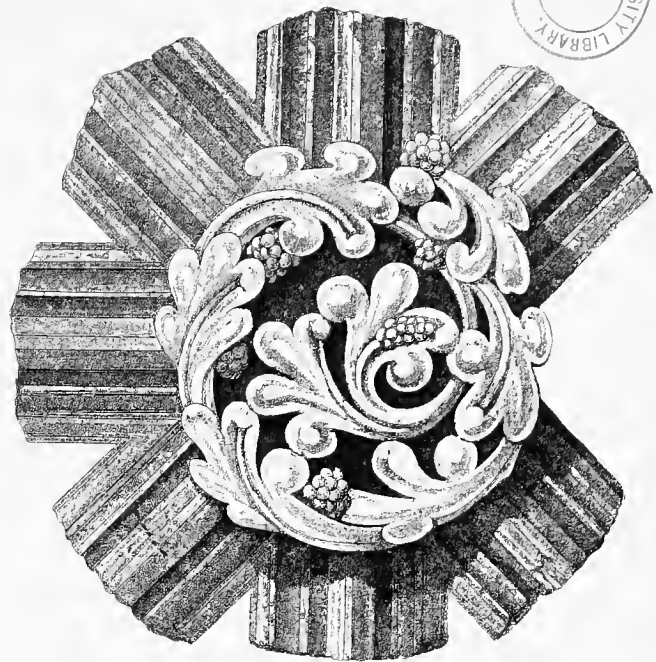
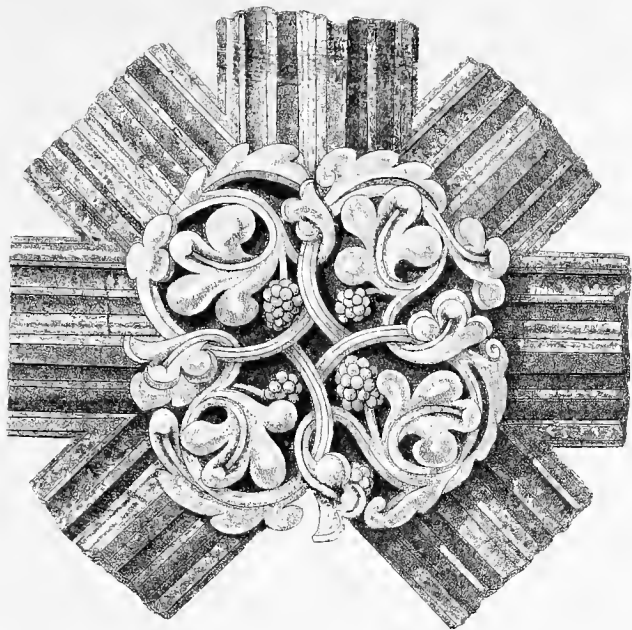


Date, 16th Century.



SPECIMENS OF BINDING.

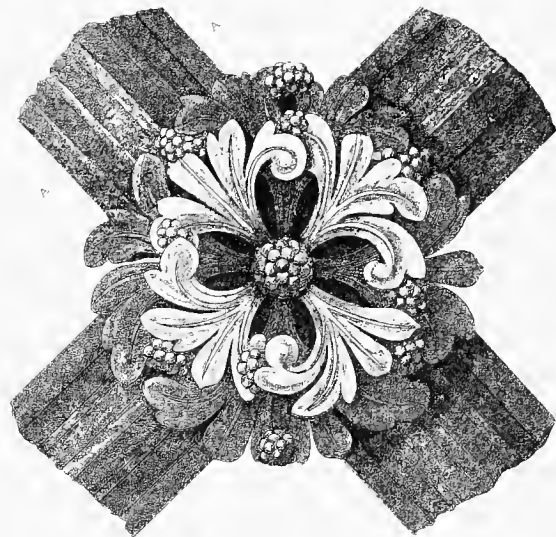




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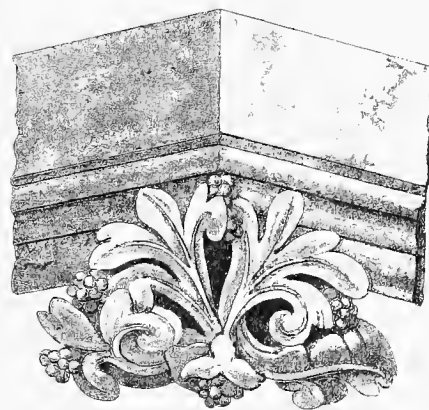
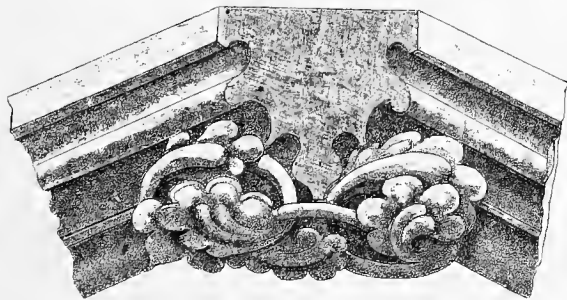
4



Section at A



Section



N^{os} 1, 2, 3. From Southwell Church Nottinghamshire

N^o 4. From the passage leading out of the Cloisters into the Chapter House, Westminster Abbey

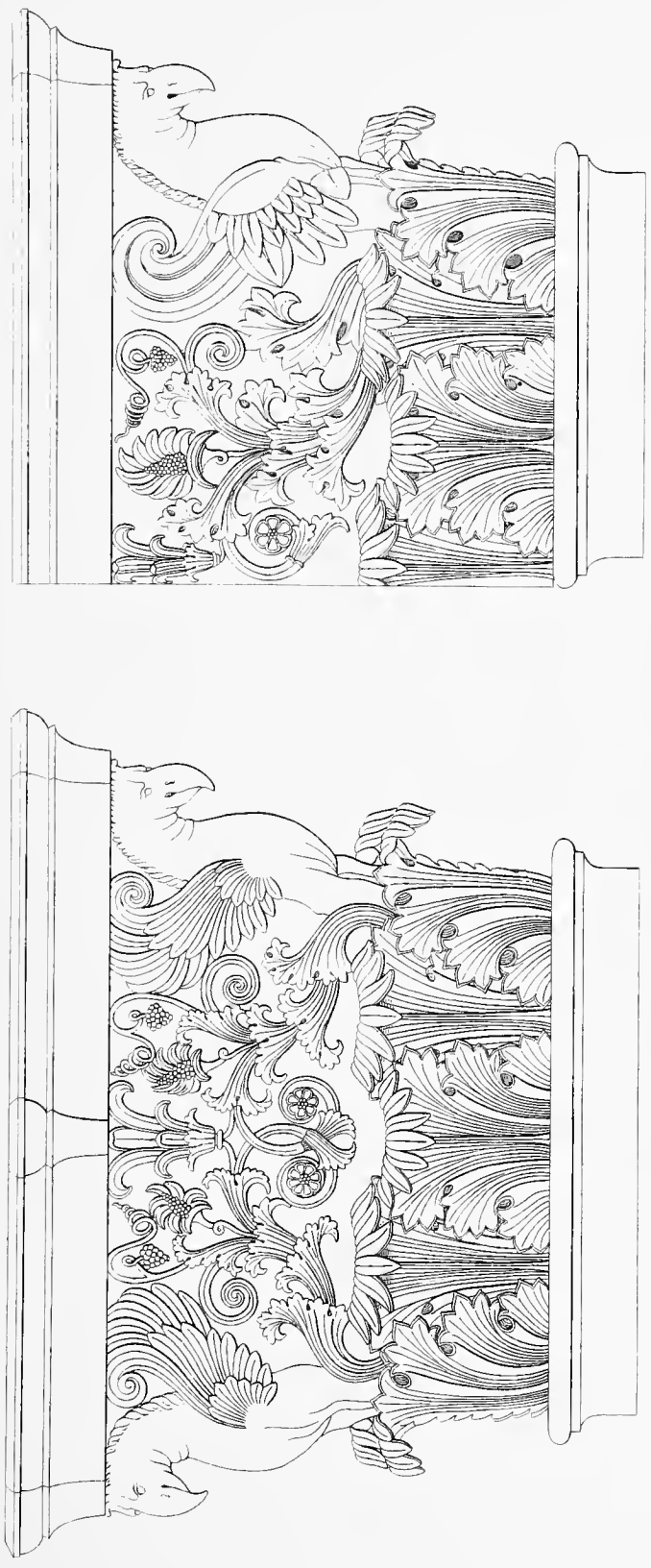
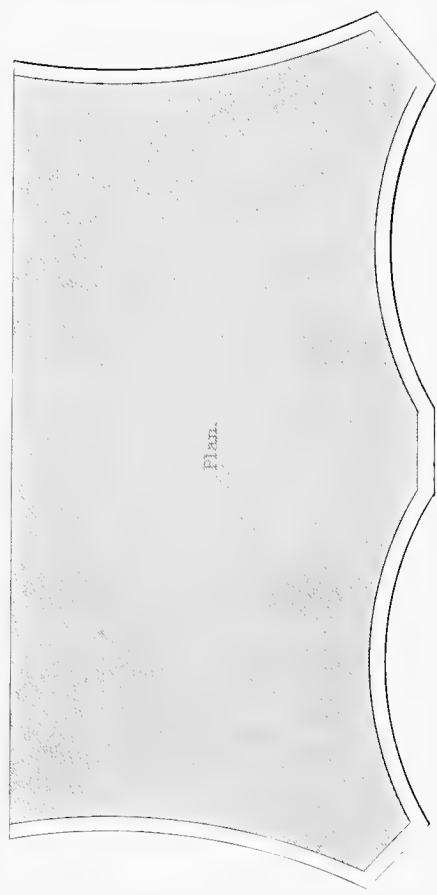
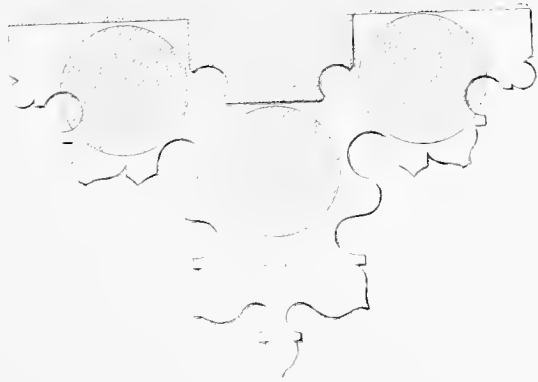
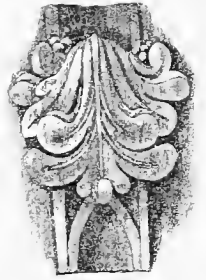


Fig. 104



CAPITAL OF PILASTERS IN THE TEMPLE OF ELEUSIS, AT ATHENS.

Drawn by J. G. Smith



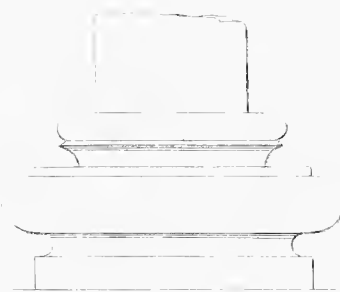
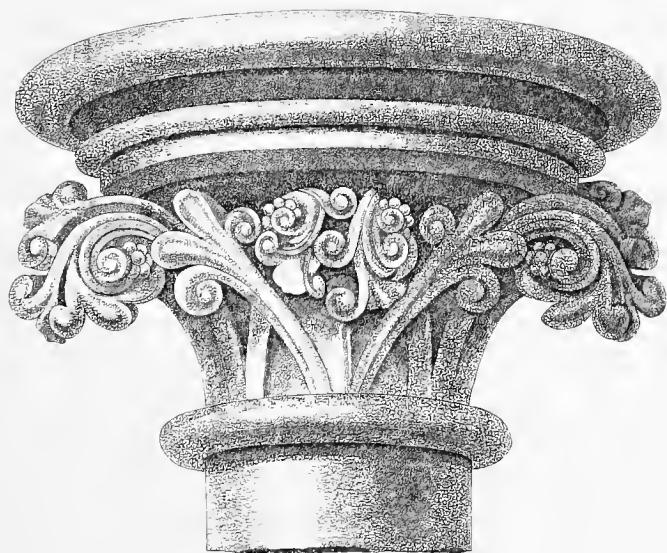
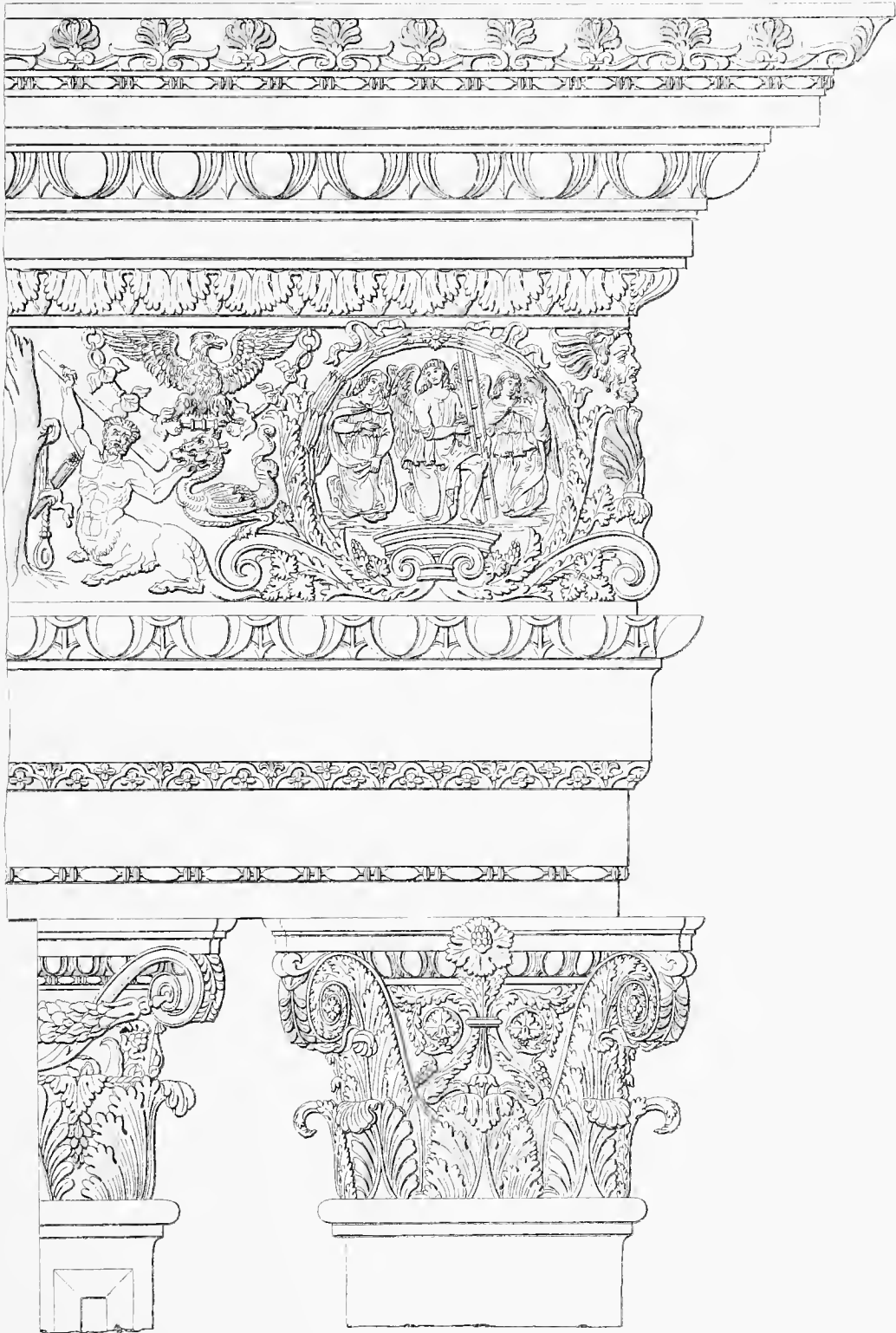


PLATE I. THE CAPITALS OF THE CORINTHIAN ORDER.

1. THE CAPITAL OF THE CORINTHIAN ORDER.

PLATE II.



CAPITAL AND ENTABLATURE

from the Facade of the Certosa di Pavia

Date the beginning of the 16th Century



From an Engraving at Levee, Van Meekou, Born

Date 1870.



SAME SIZE AS THE ORIGINAL IN METAL.

From the Collection of Tho^s Willement F.S.A

Drawn & Engraved by Henry Shaw



L I B R A R Y

From a Picture in the Louvre.

by Giulio da Conegliano

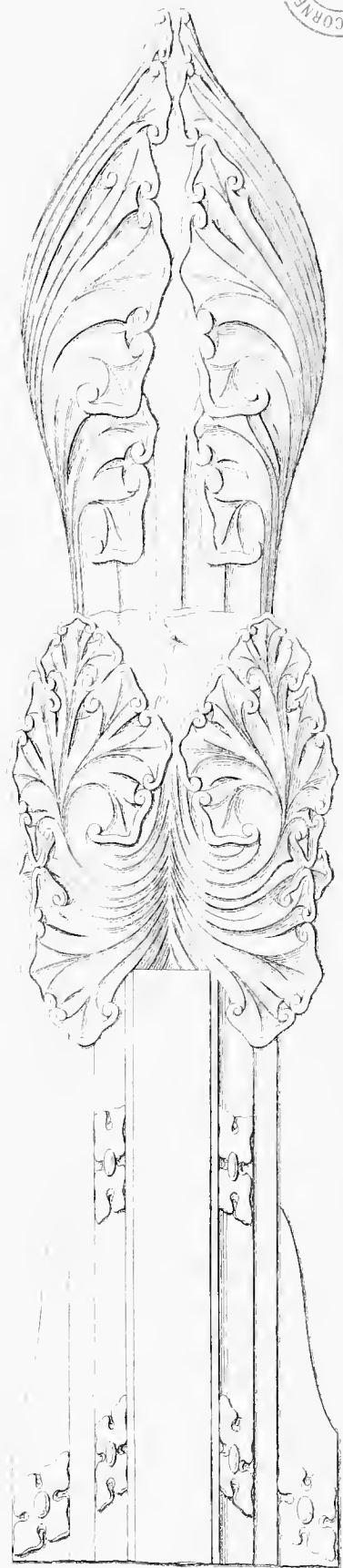
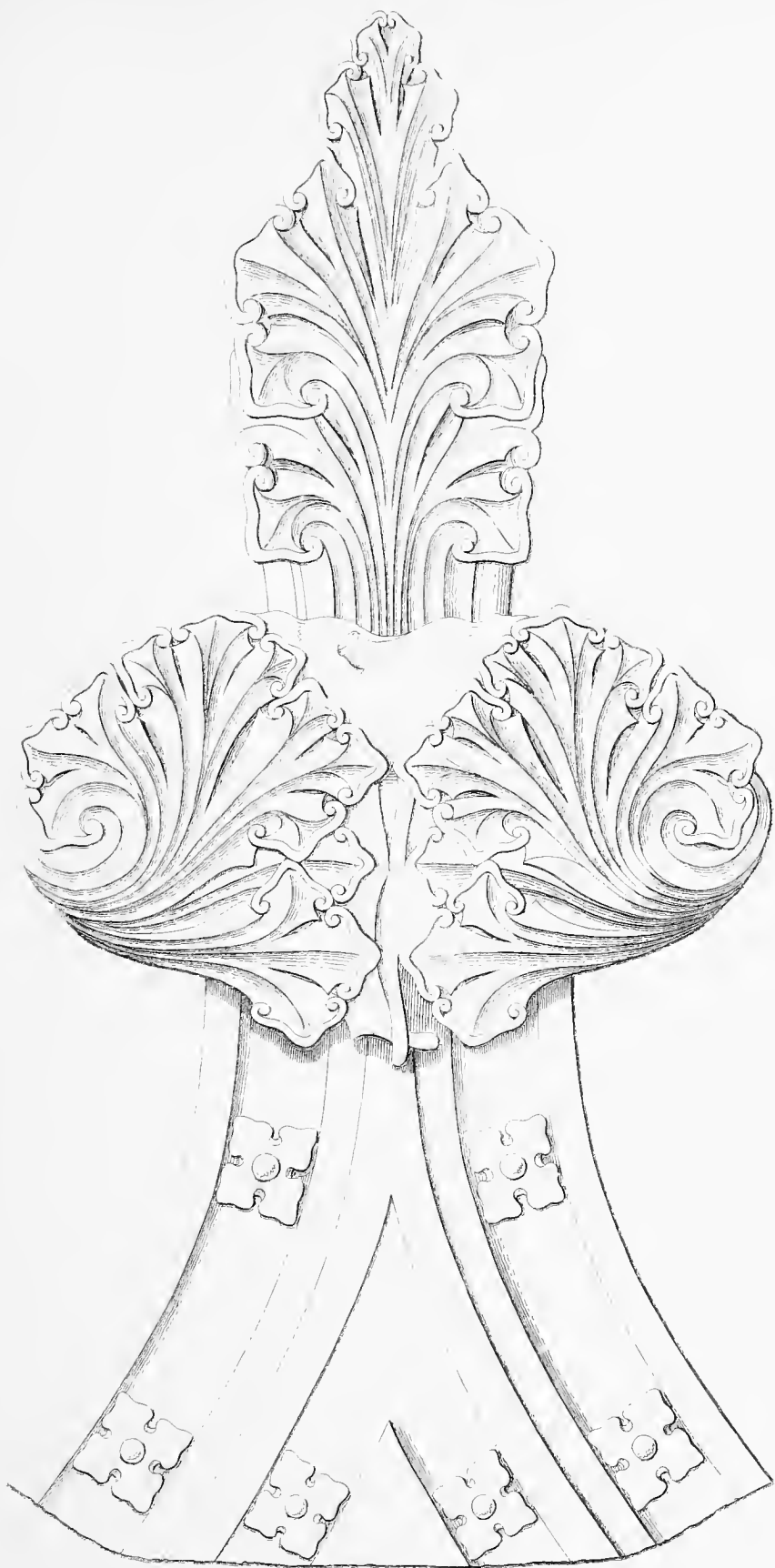


E W E R .

From the Collection of Mons^r Trisson Languedor

Date - the beginning of the 17th Century

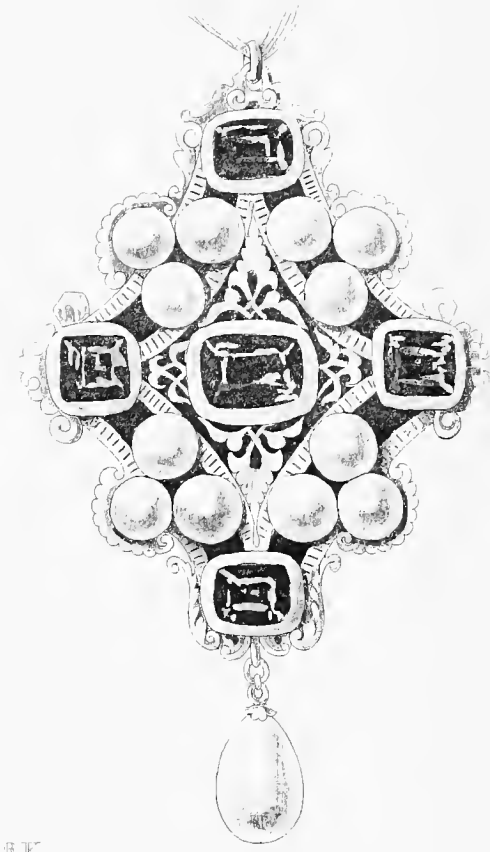
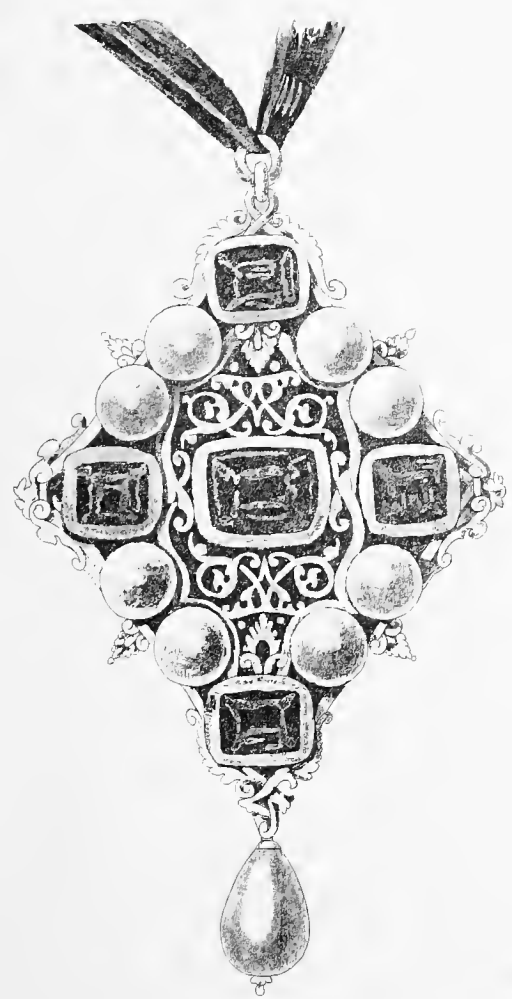
J. Grievé, 20, rue Nicholas Lane, London.



A FINIAL.

From Lincoln Cathedral.

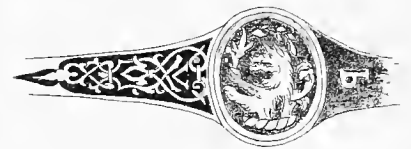
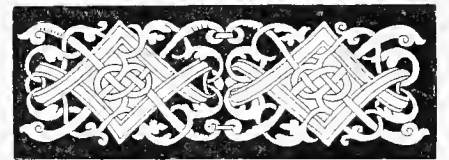
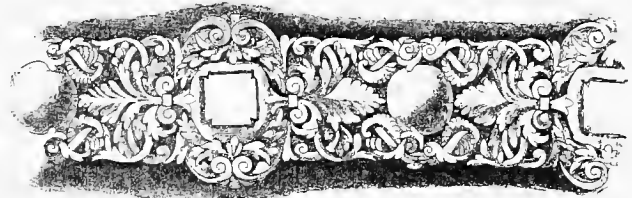
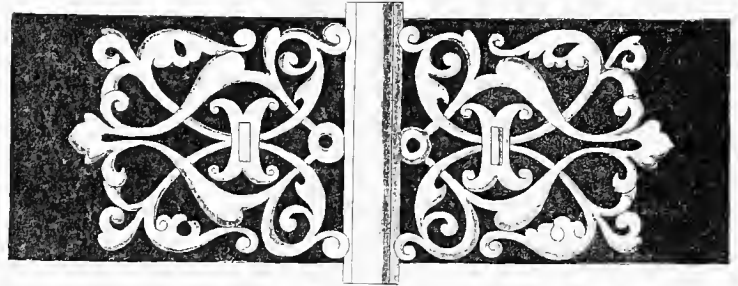
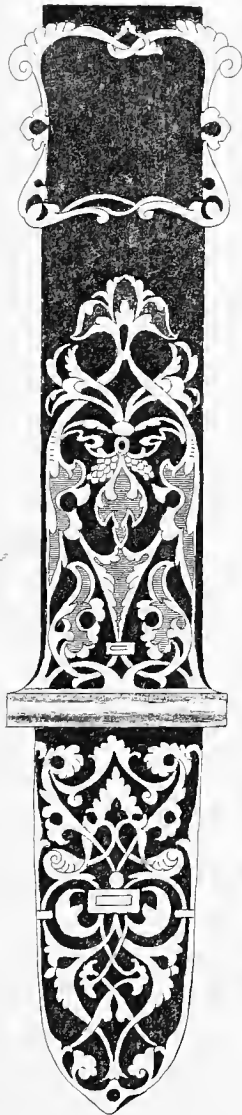
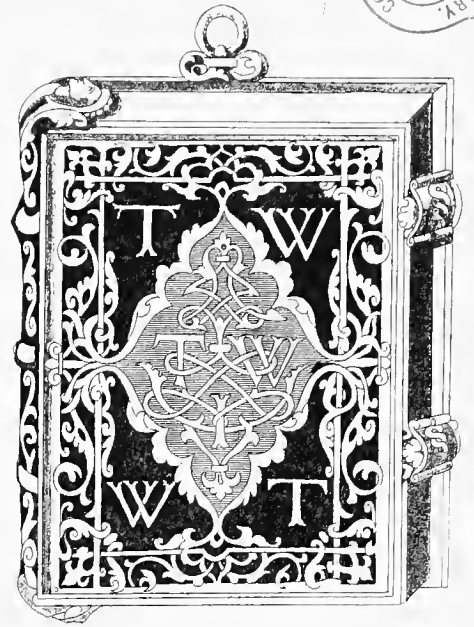
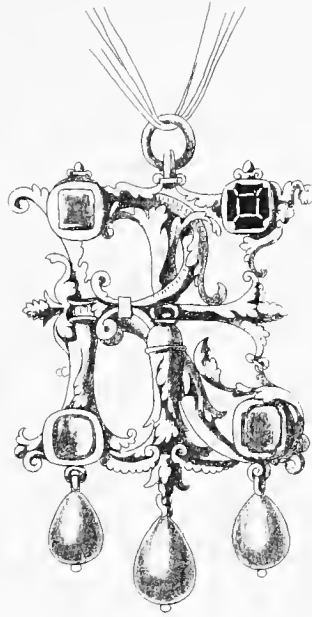
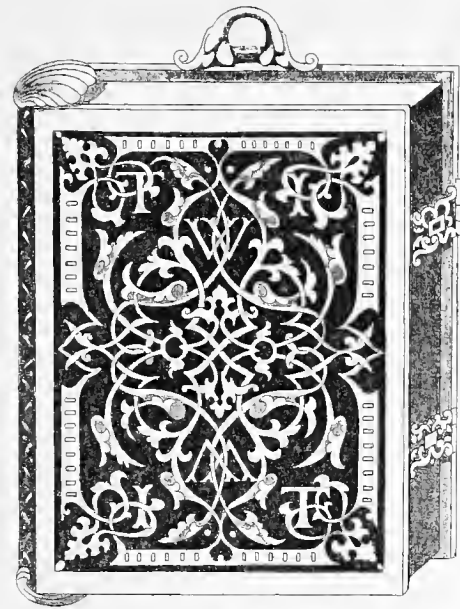


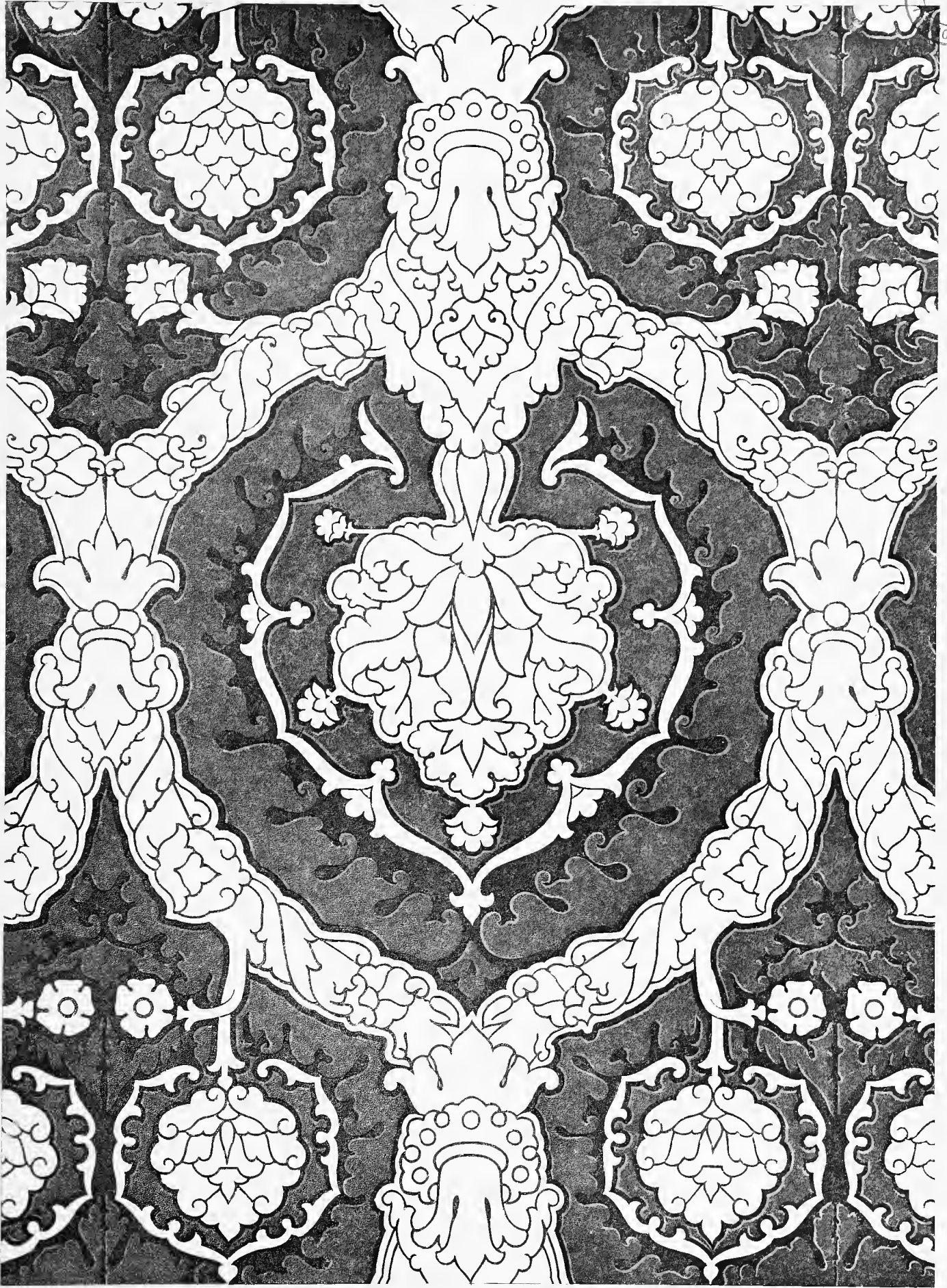


DESIGNS FOR JEWELRY WORK.

By Hans Holbein

In the British Museum, Additional M. S. 5306.





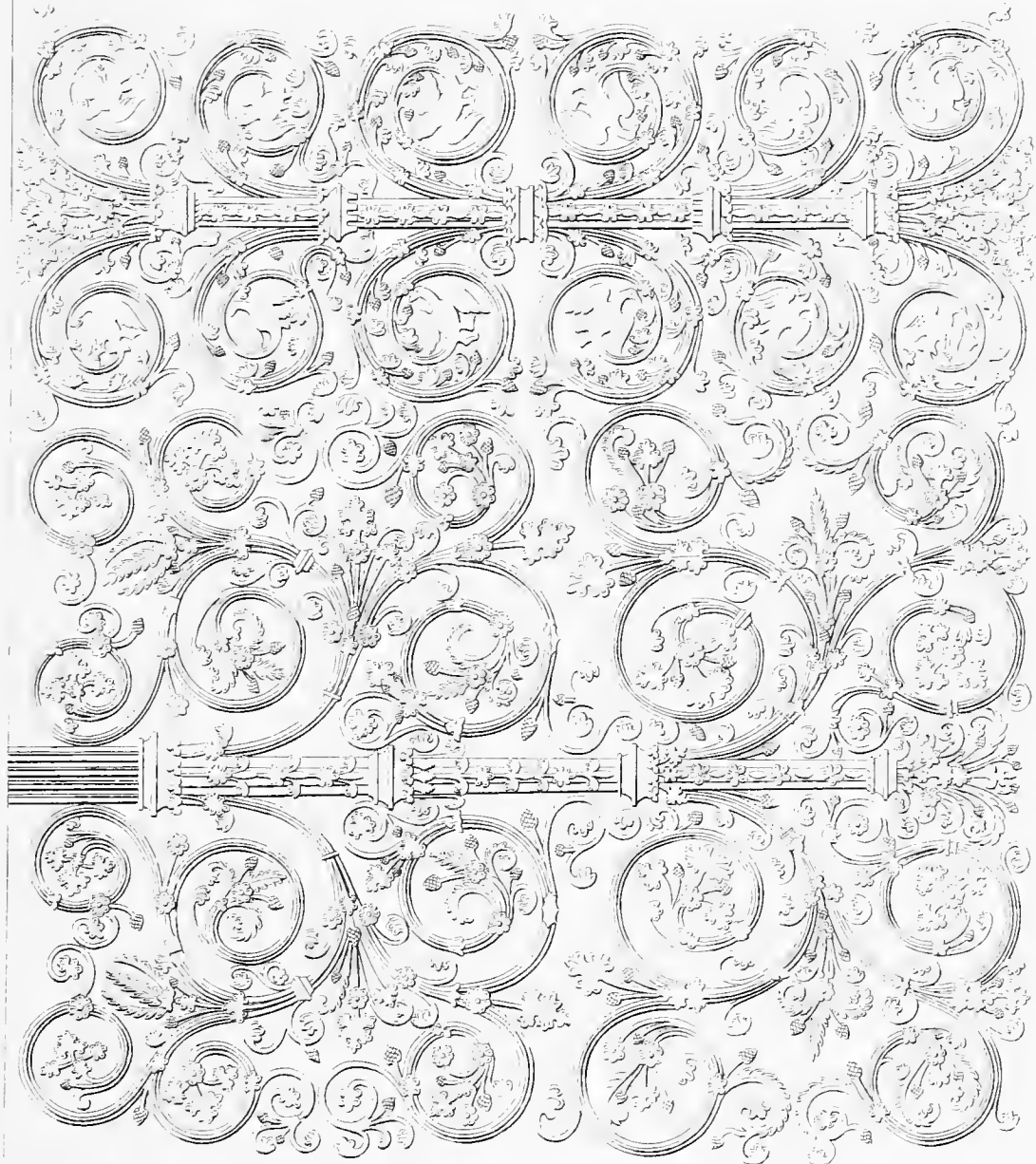
late the end of the 17th century.

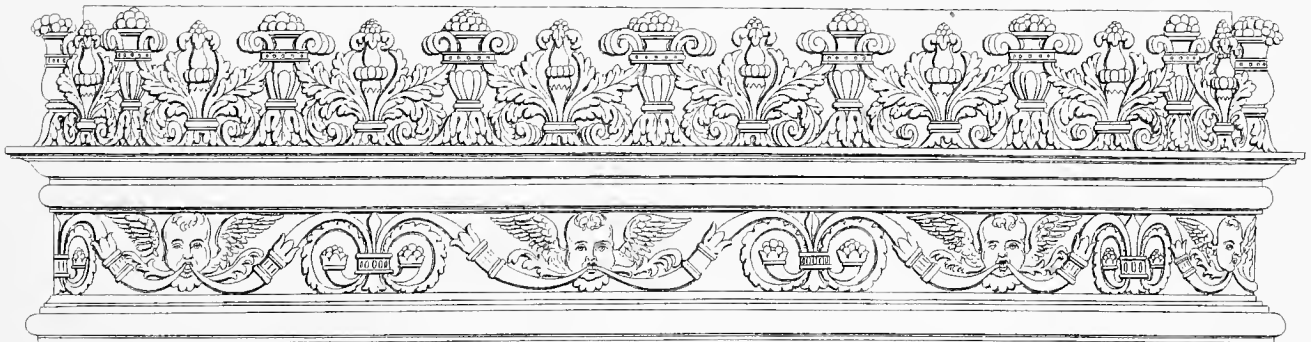
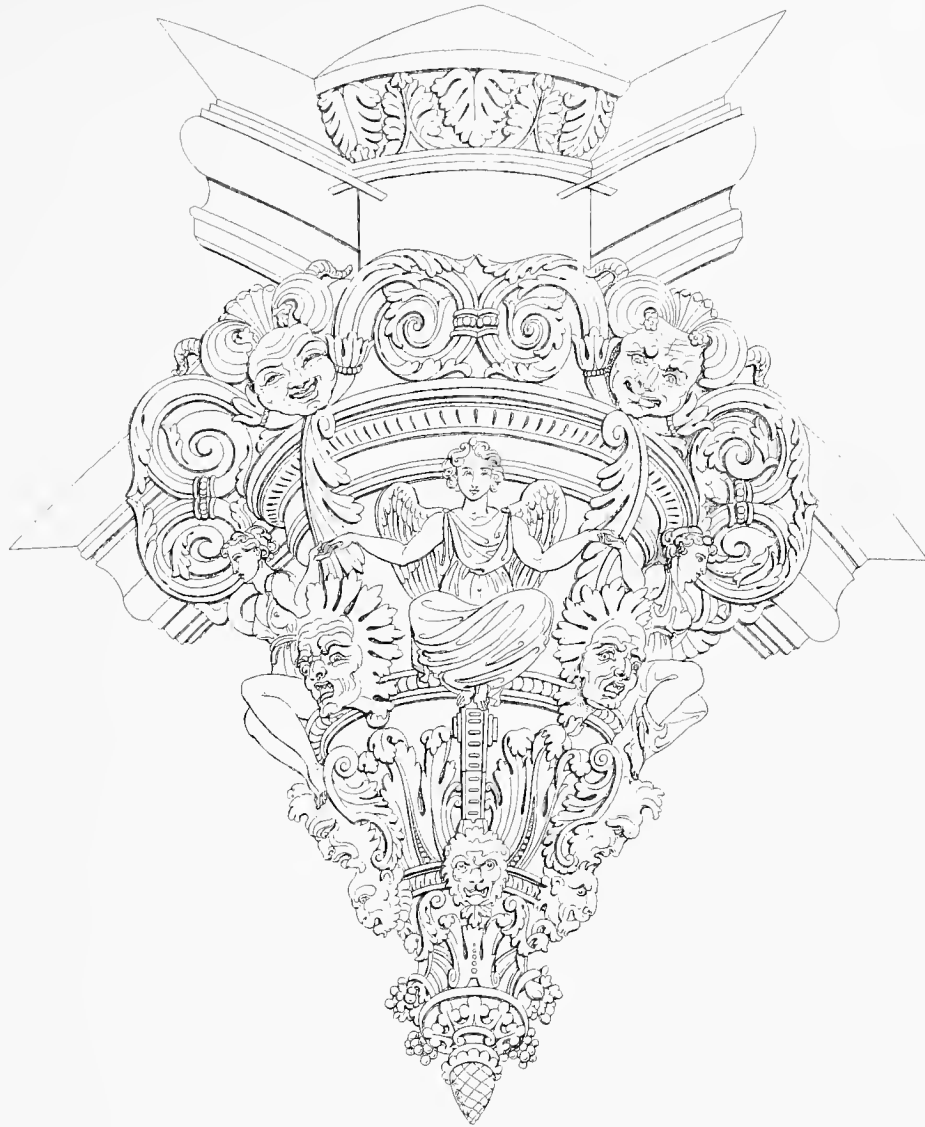


FROM VELVET HANGINGS,

At Hardwicke Hall Derbyshire



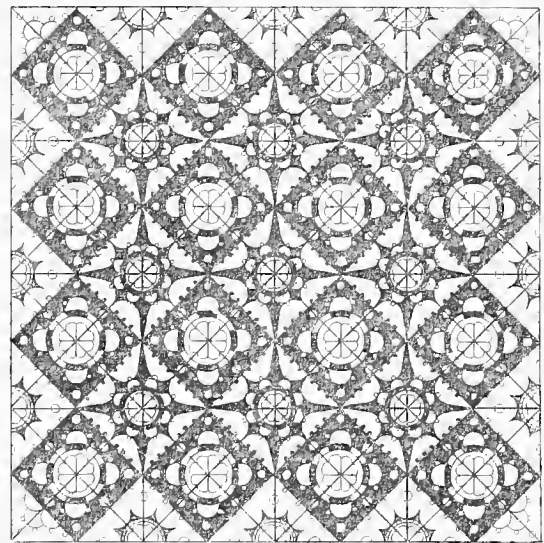
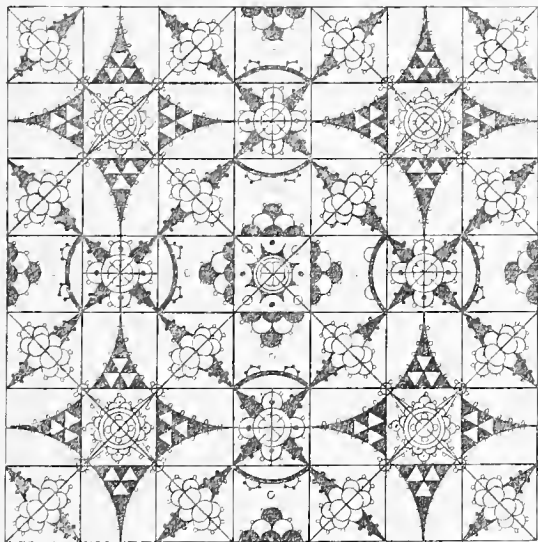
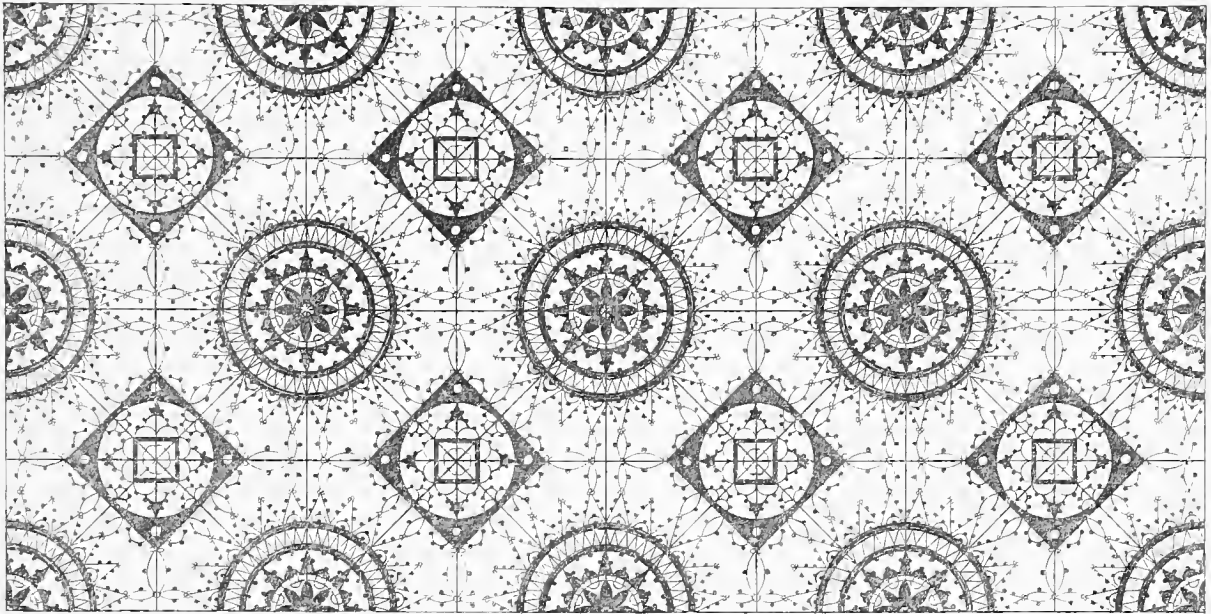


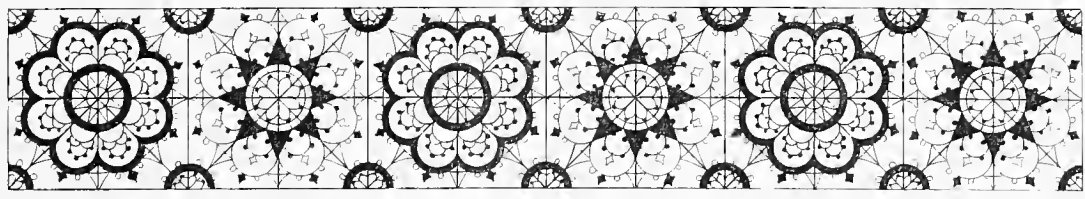
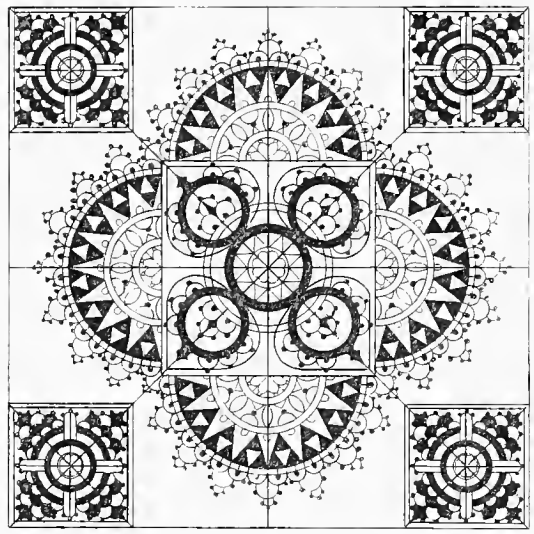
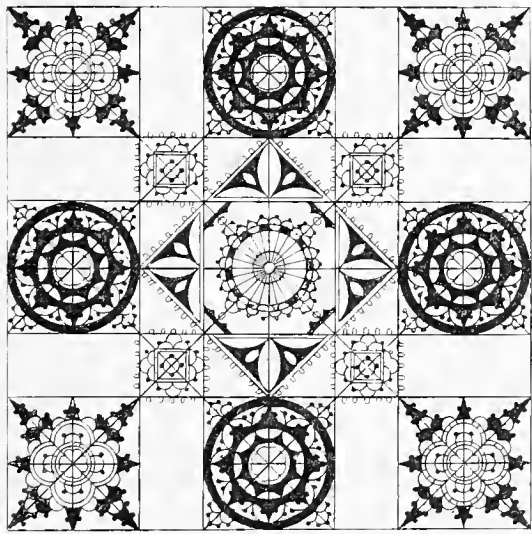
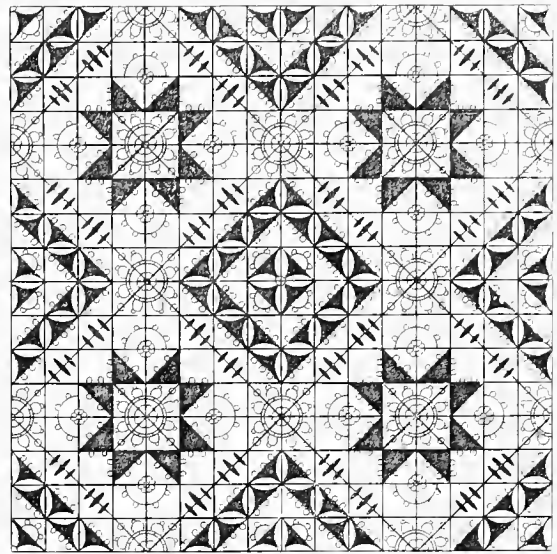
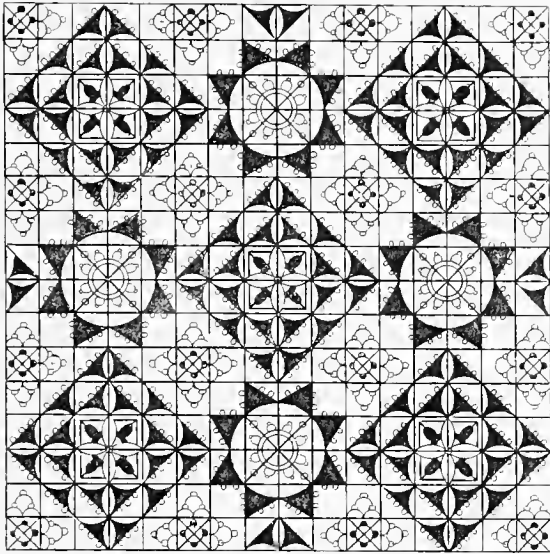


KEY STONE & ORNAMENTS

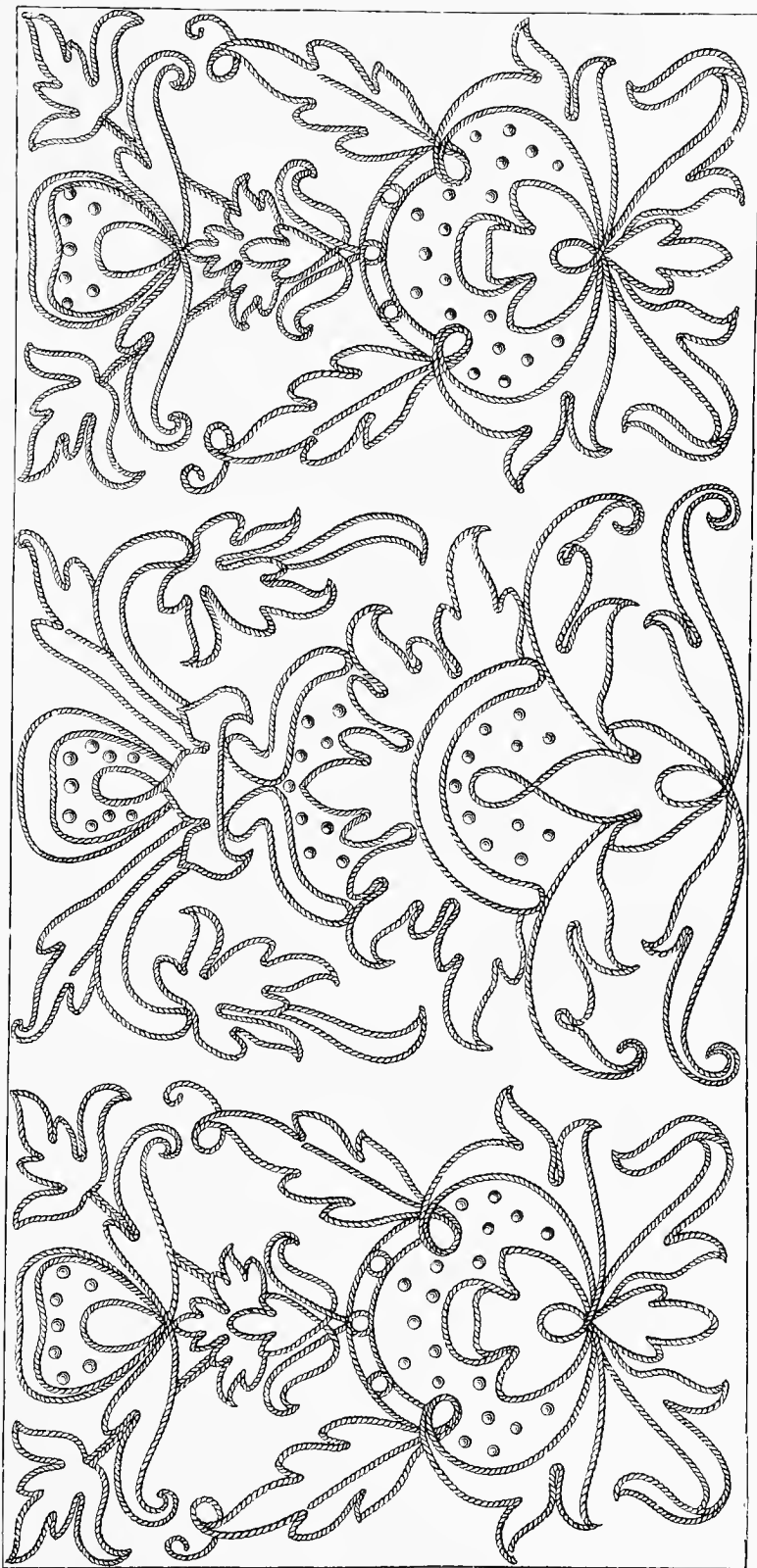
round a Capital in the Church of

Pont de l'Arche, Normandy





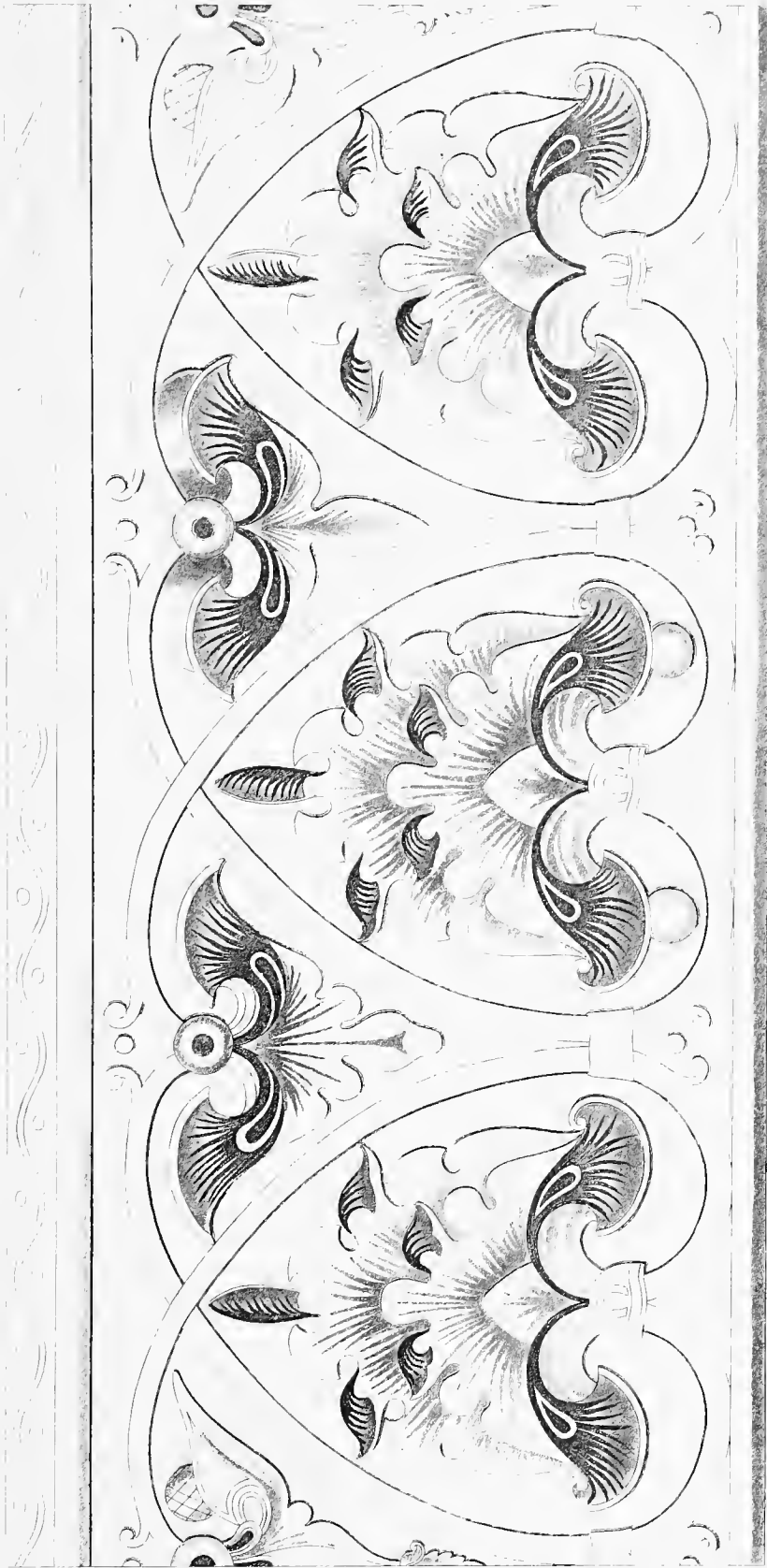
About 1650.



NEEDLEWORK.

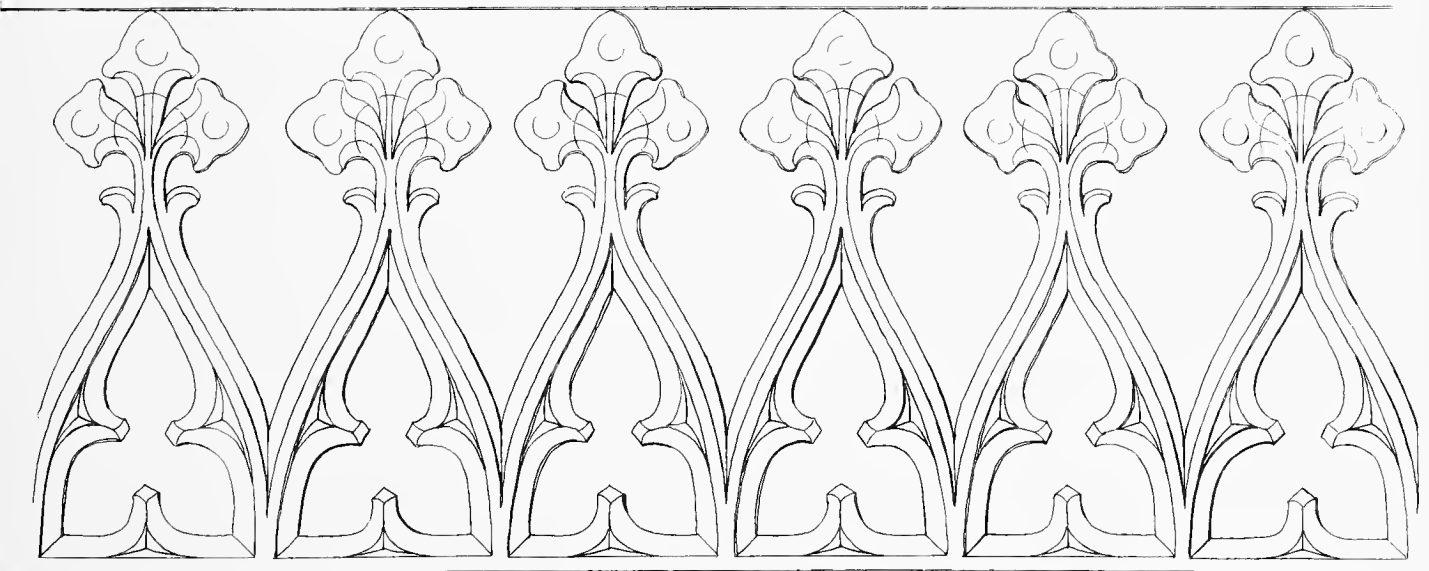
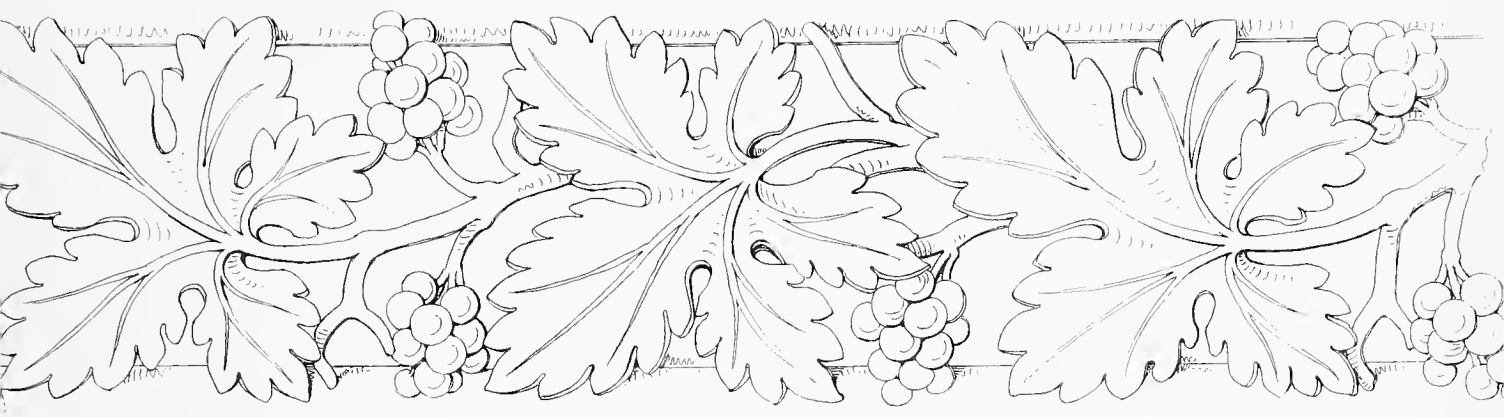


WALL PAPER
in the Tomb of Ibrahim A'la in 1890

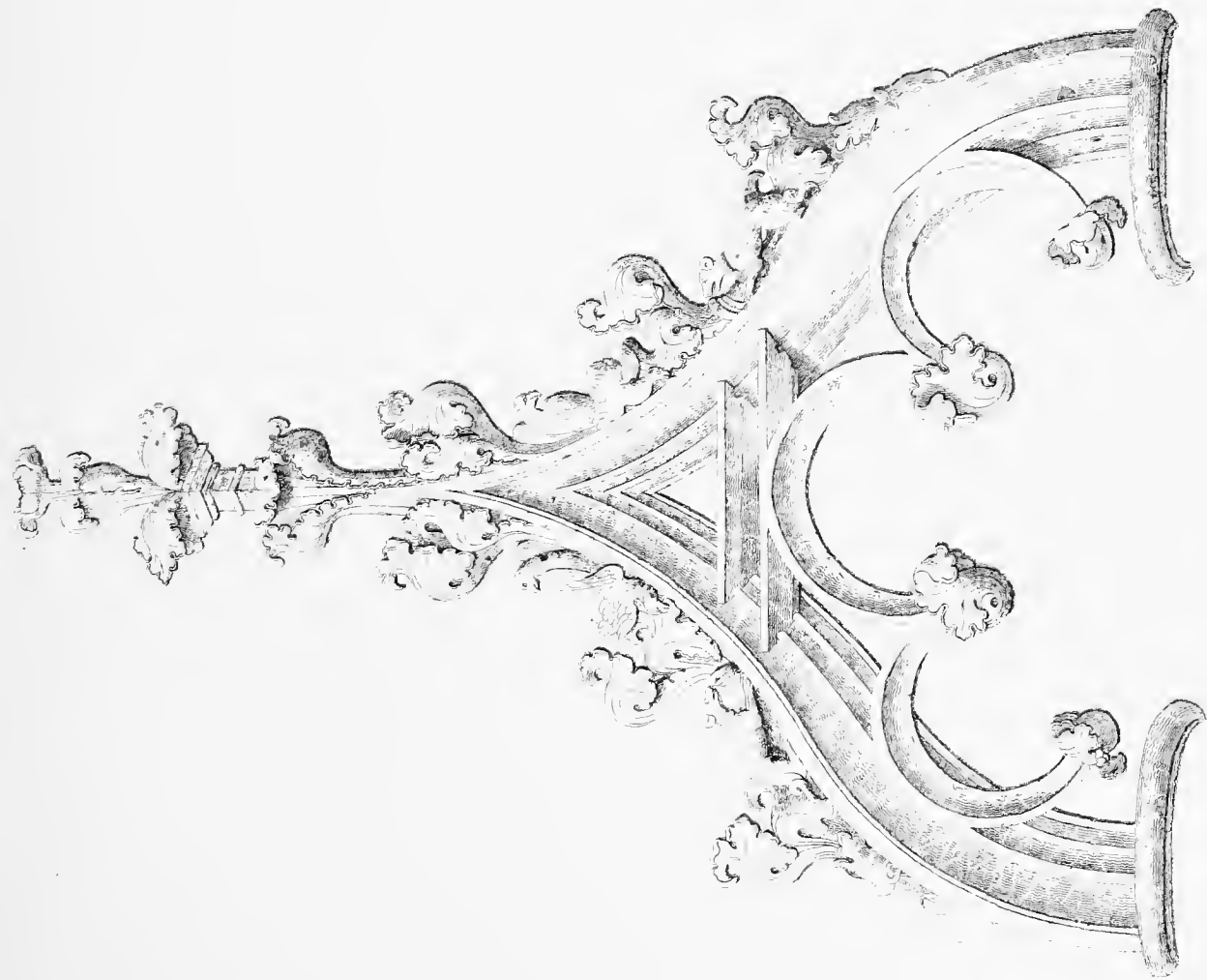
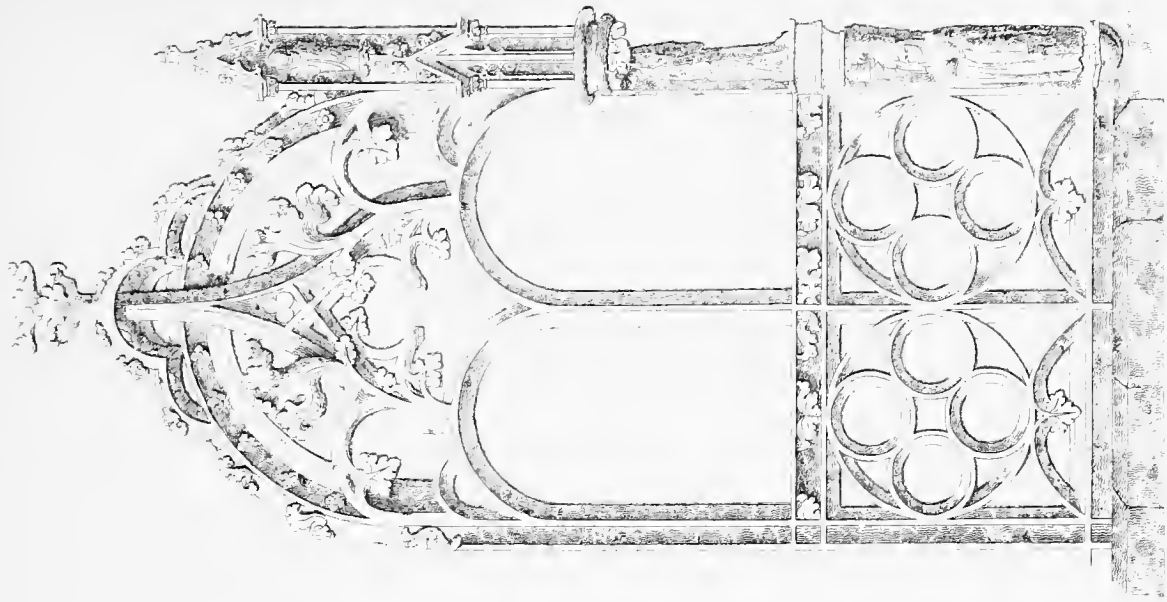




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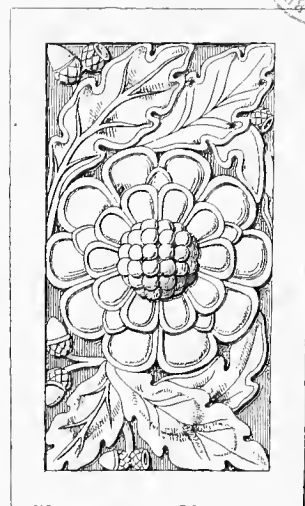
Nº 1. From Southwell Church from Furness Abbey



FROM THE LIBRY OF LIMBORG

in Europe.

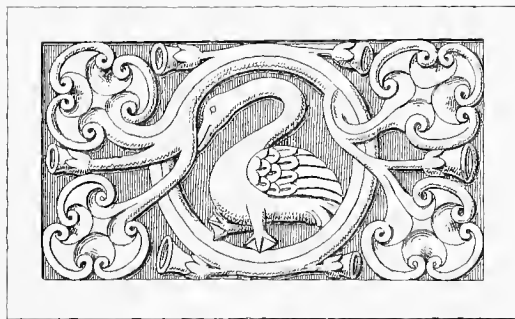
See also the other plates.



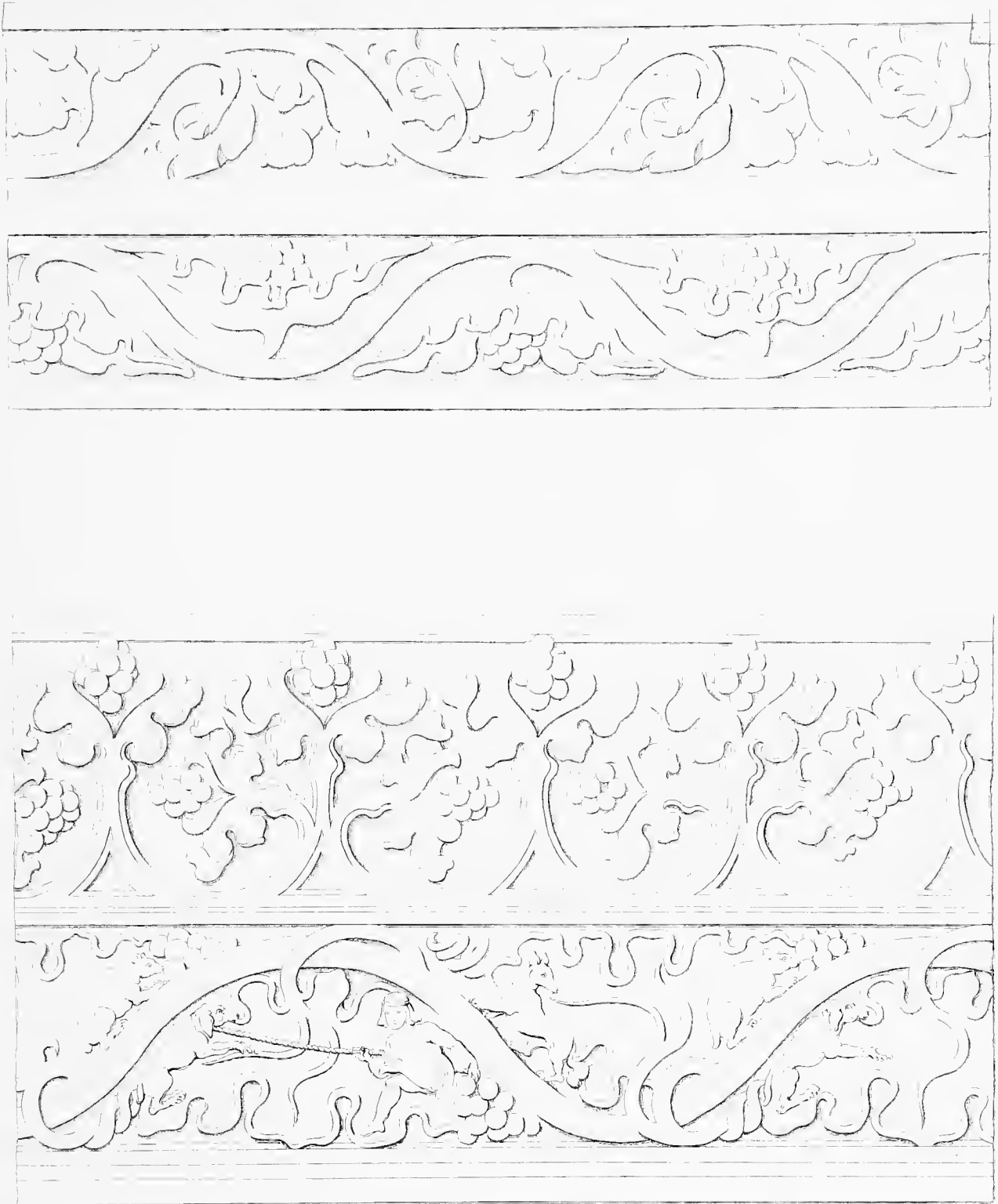
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Date the word of the ornament



Ornaments on the Board of the seal of the
Royal Hospital of St. George, Regent's Park



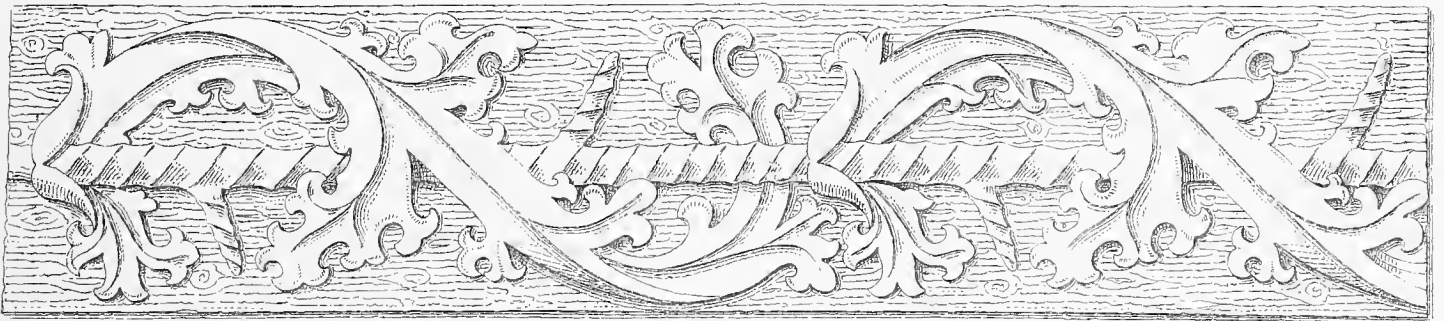
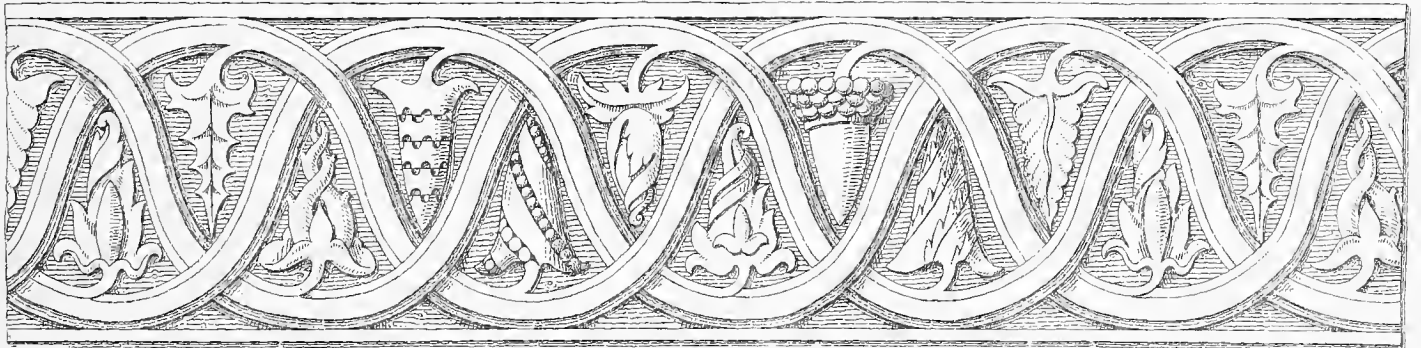
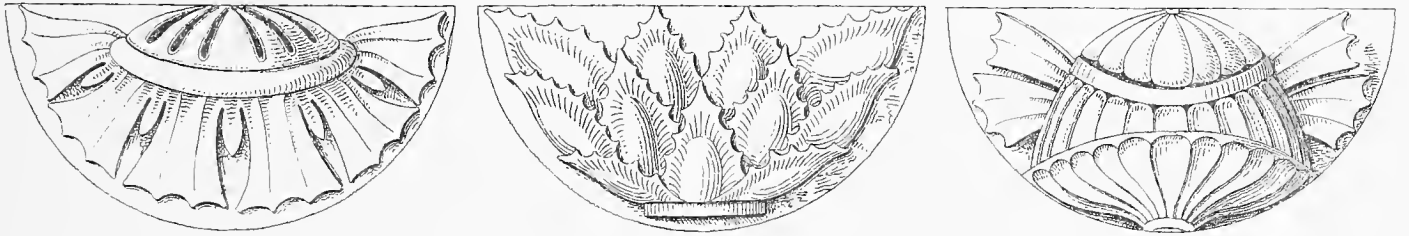
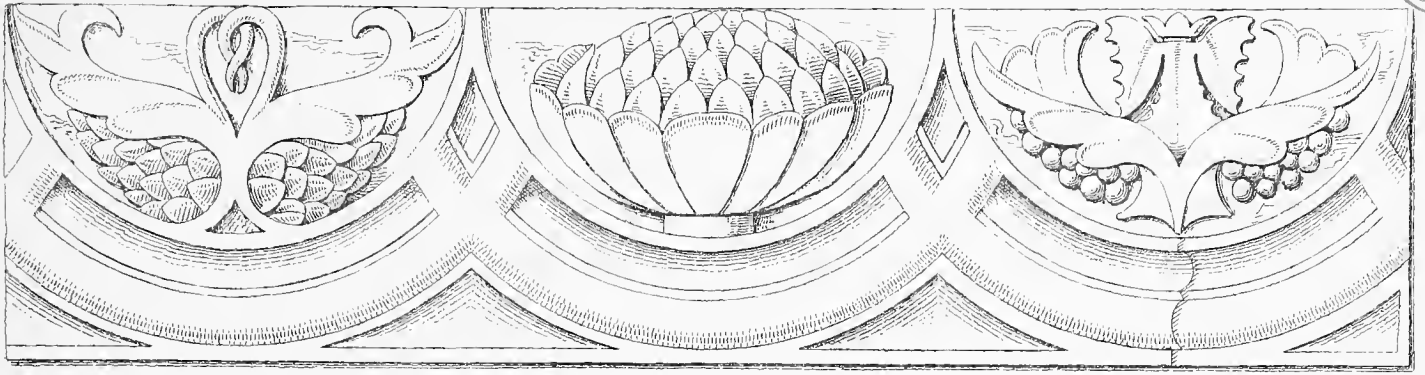
ORNAMENTS OF AN ANCIENT CHAIR,

in S' Mary's Hall, Coventry.

Date the latter part of the 15th Century.

*3 Full size.

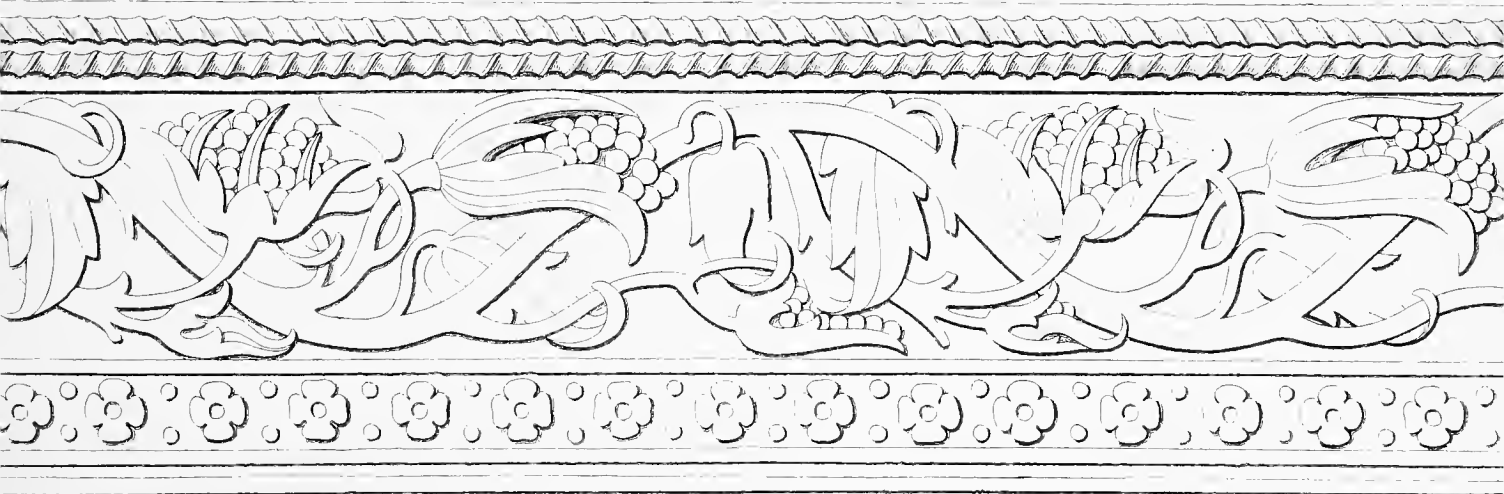
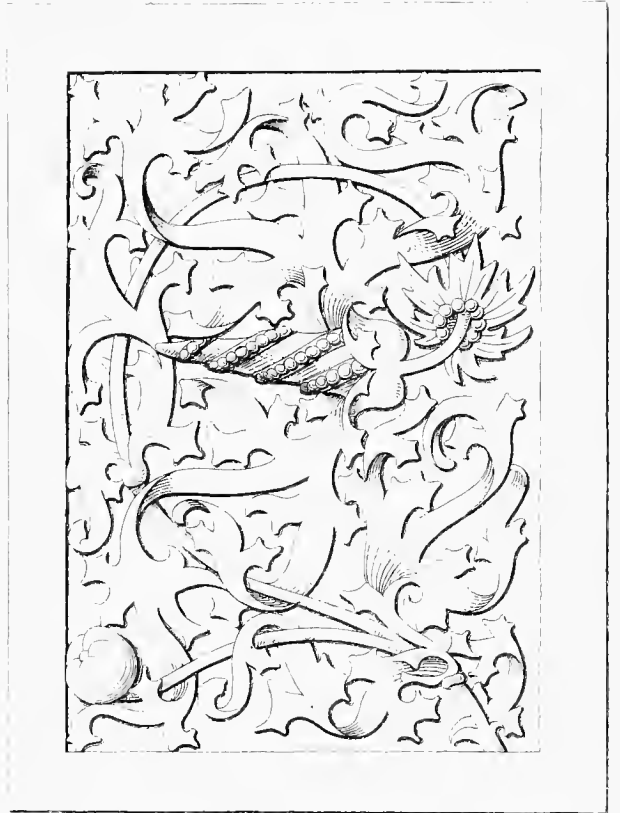
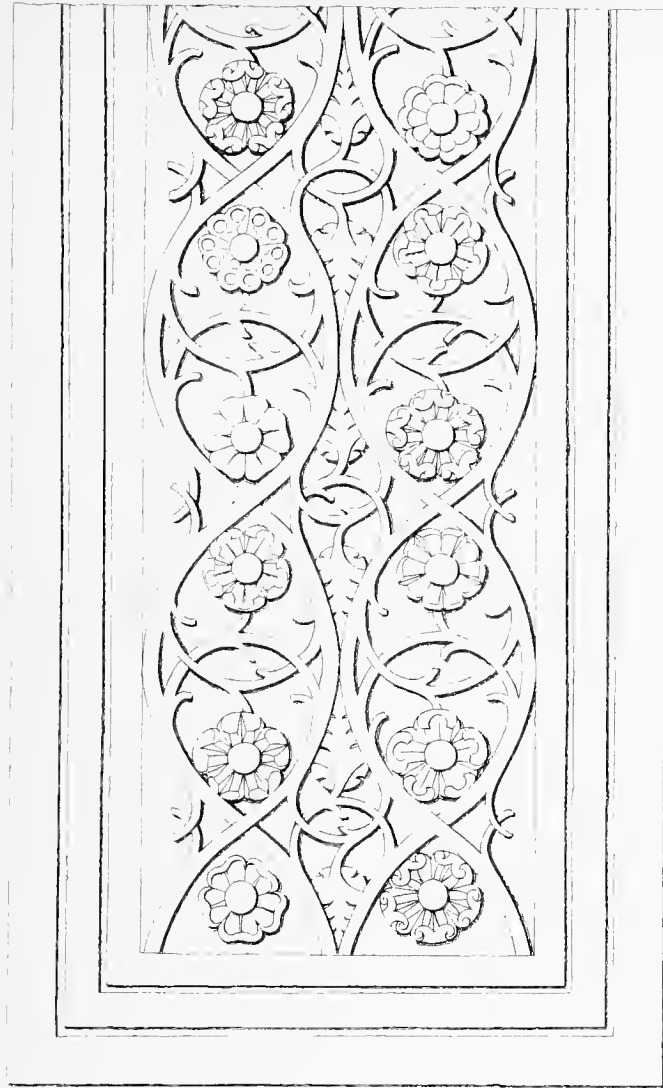
Date the beginning of the 16th Century



PLATEMENT DE LA FACADE

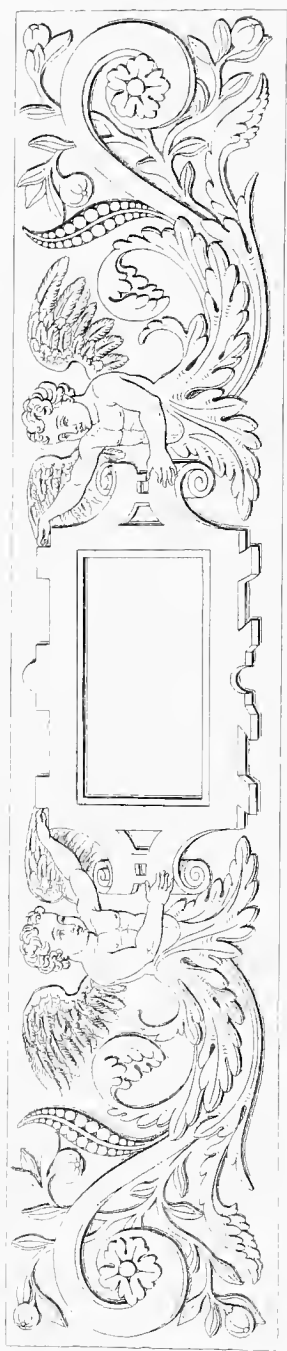
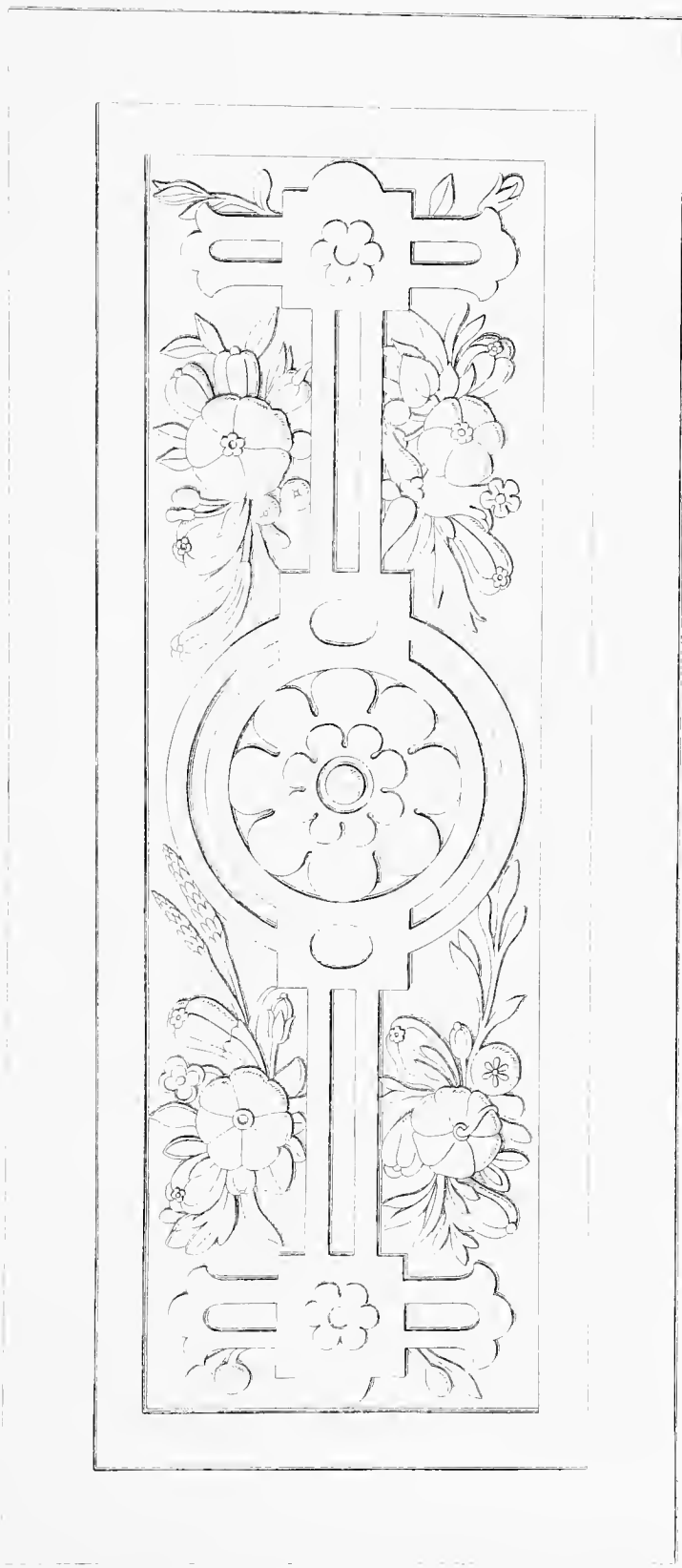
NO. 1. - 16^e SIECLE

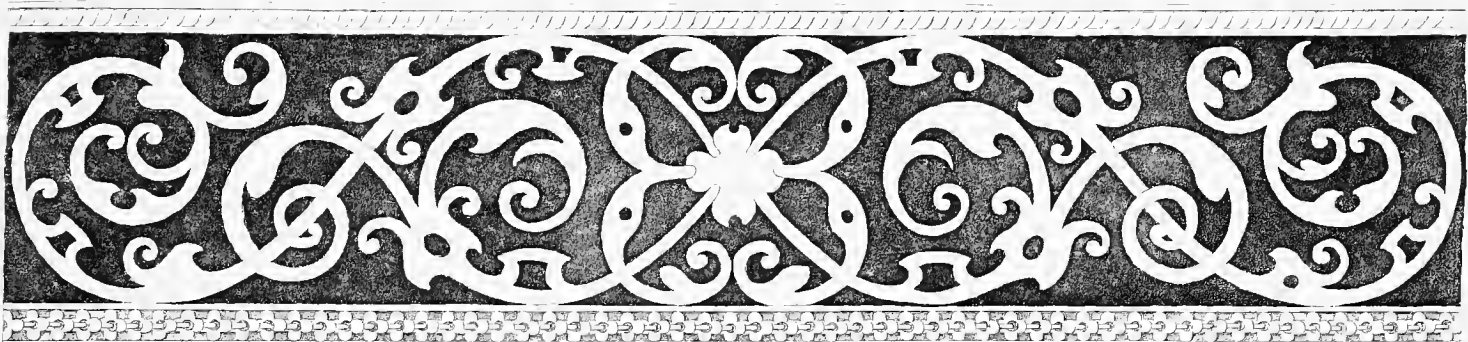
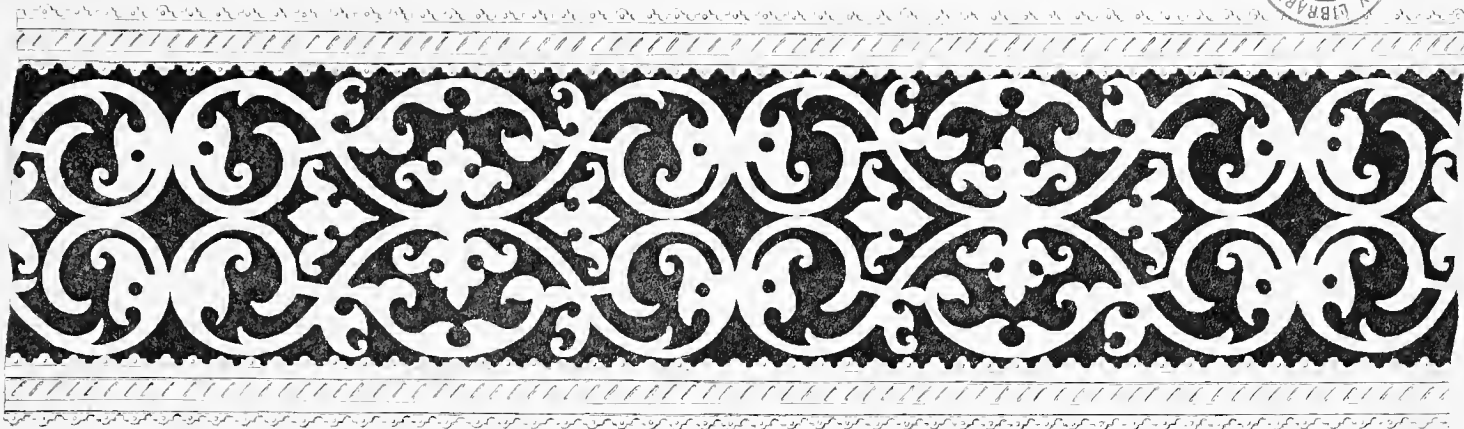
5 X 4 1/2



CARVINGS IN WOOD

Date the beginning of the 12th Century



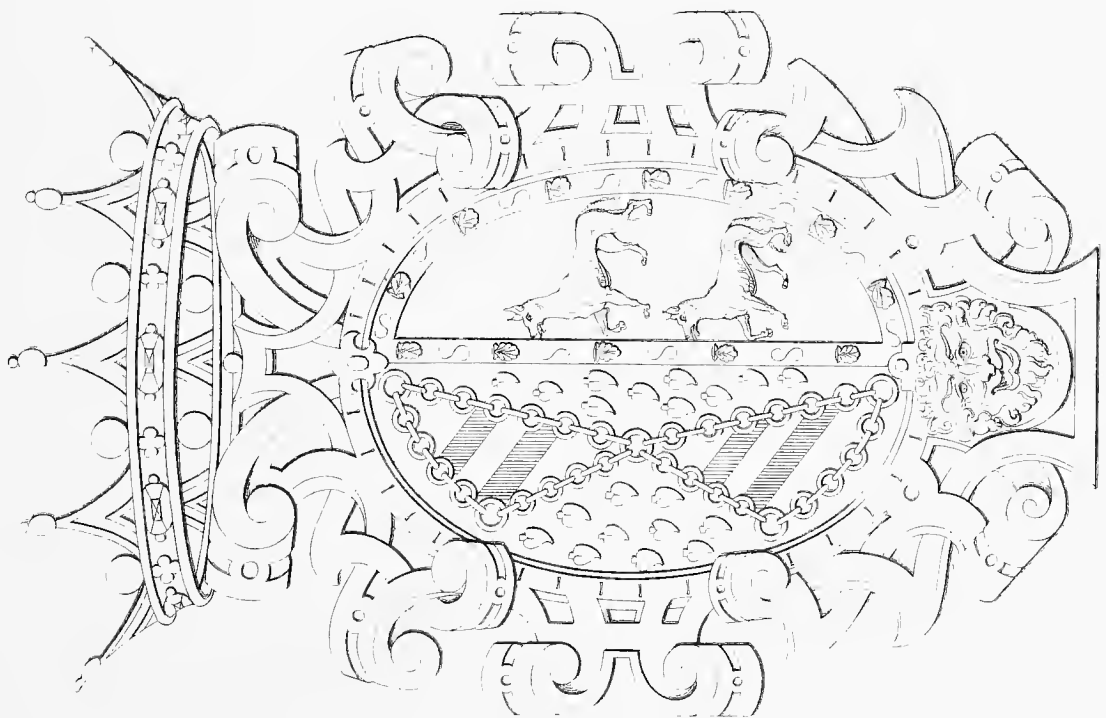
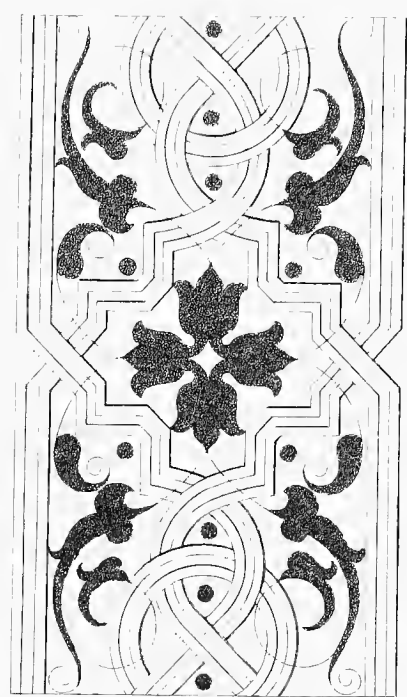


No. 1 & 2 From the Monuments of Sophia & Maria

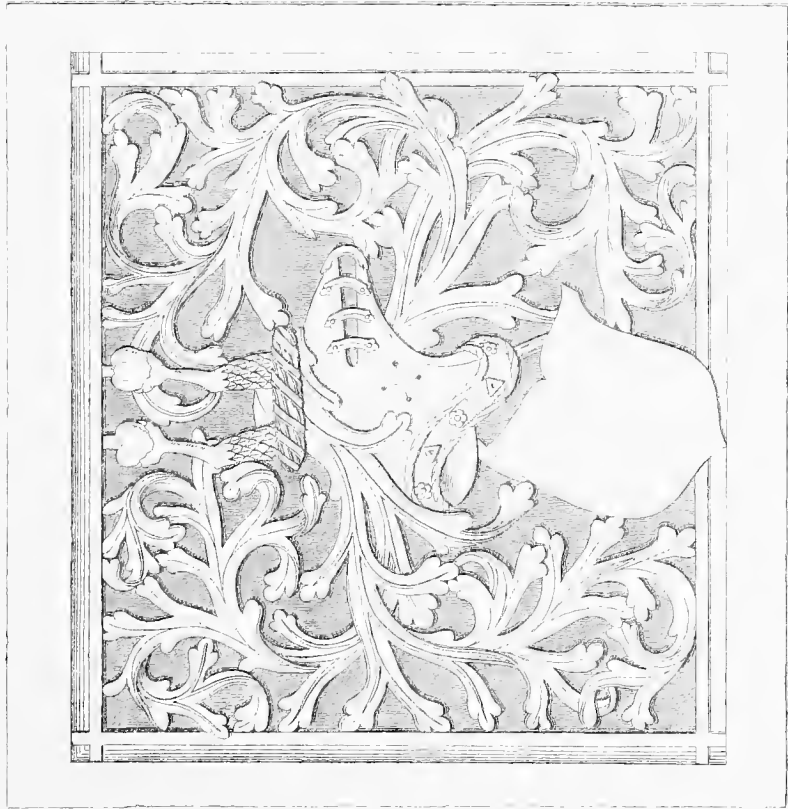
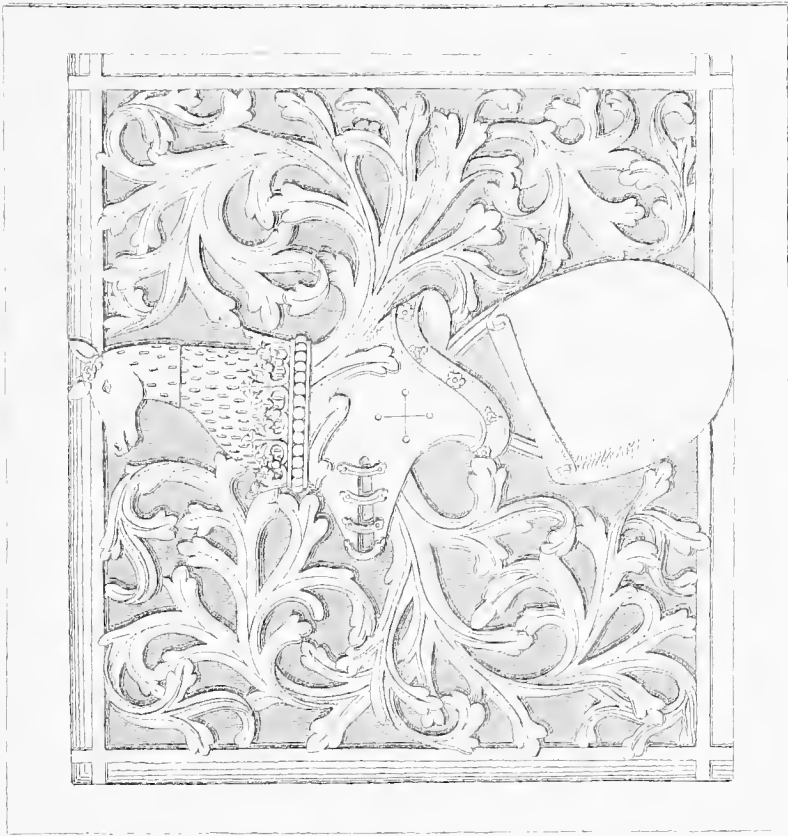
Daughters of James Ist who Died in 1606 & 1617

No. 3 From the Monument of the Countess of Salisbury and Family

Date 1589. All in Westminster Abbey.

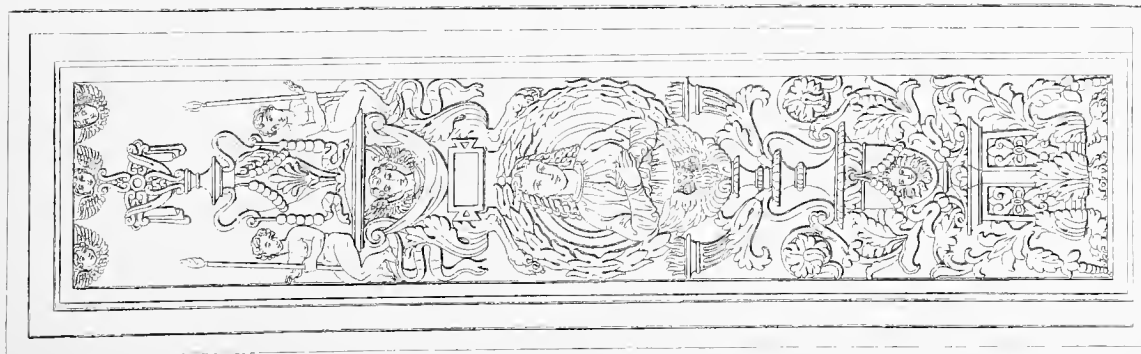
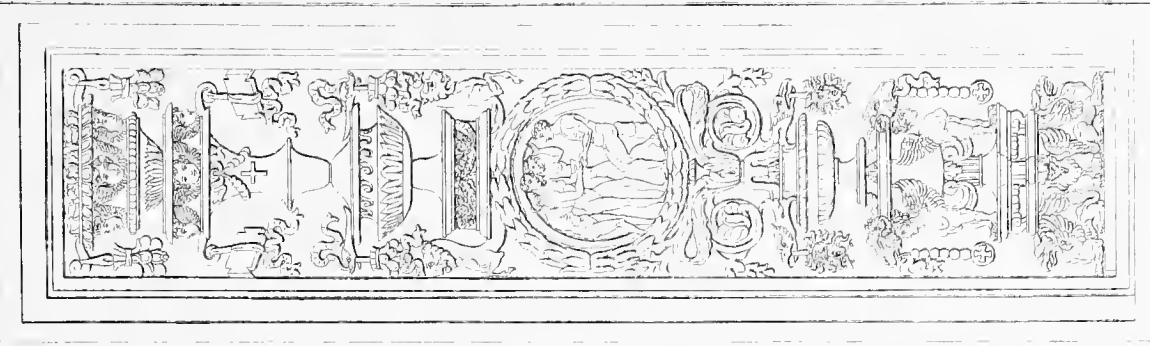


ORNAMENTS
of the beginning of the 17th century



W. BRADLEY FAYELL.

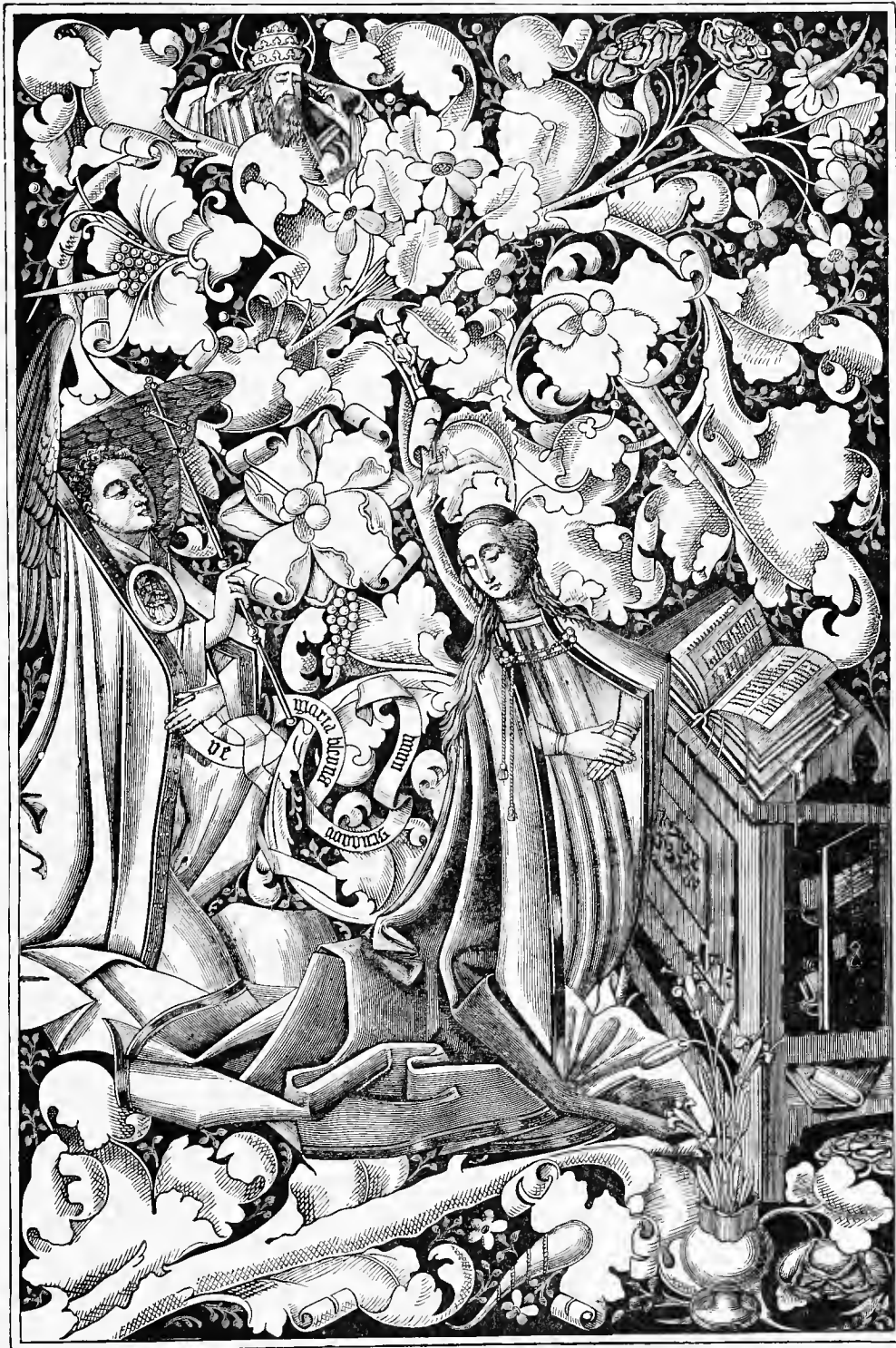
Illustration of the Willoughby P.S.A.



PALMERS' PATENT

From the Facade of the Cathedral of ...

beginning of 16th Century.



FROM AN EARLY GERMAN PICTURE.

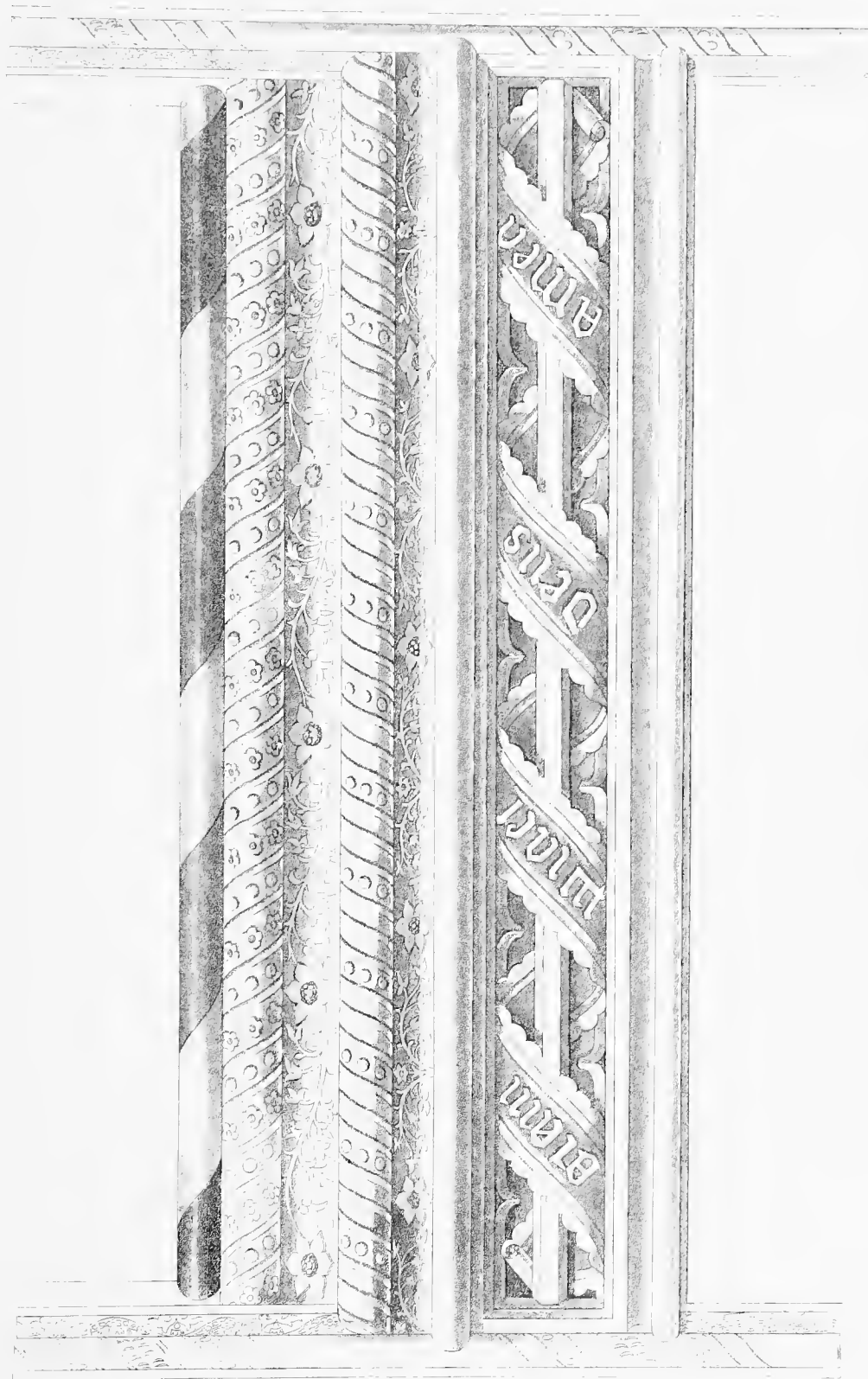
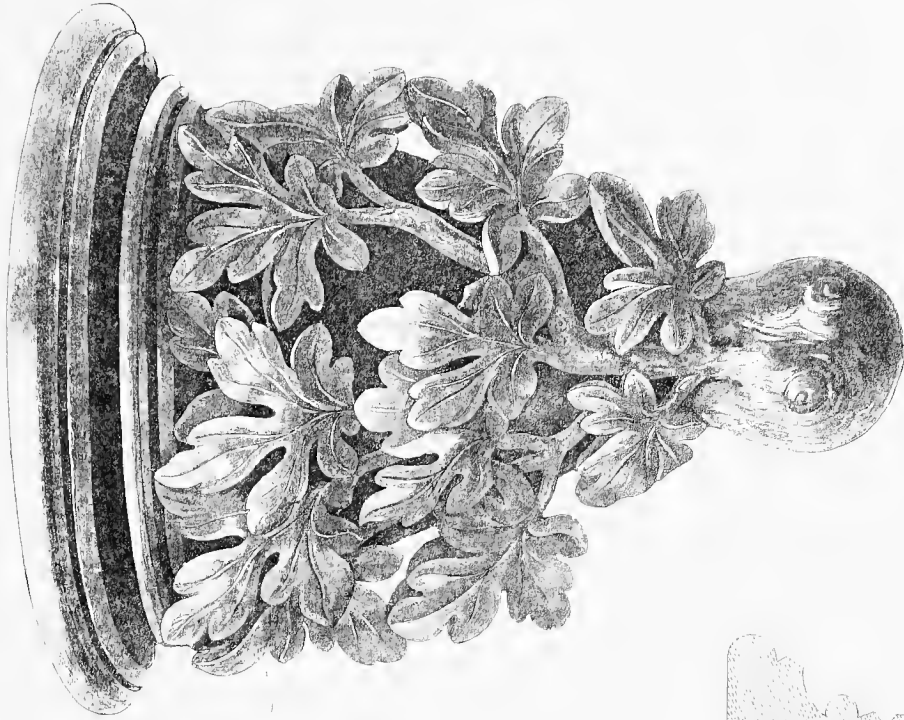
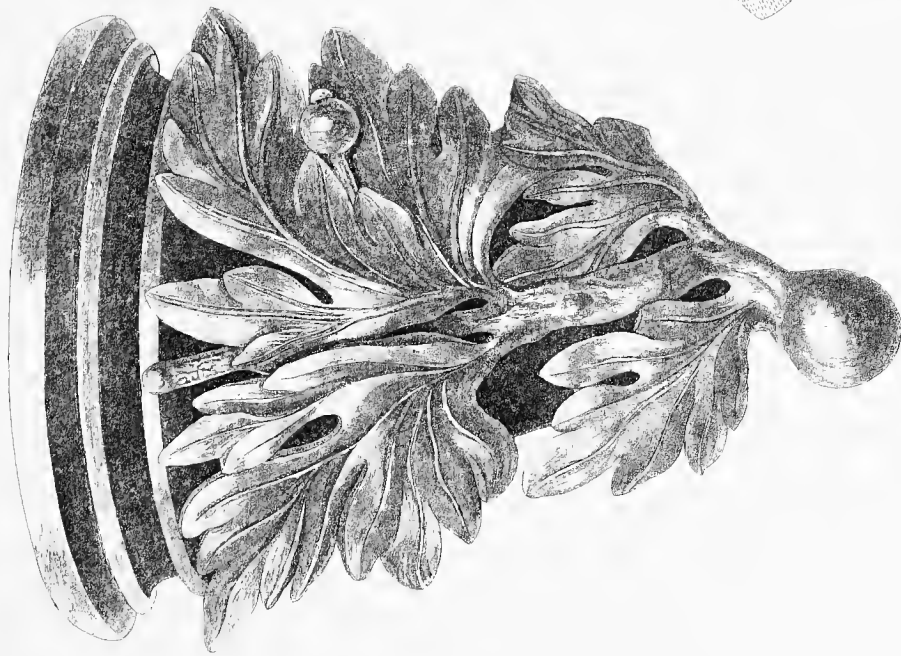


FIG. 1. — FRONT VIEW OF THE DOOR.

FIG. 2. — SIDE VIEW OF THE DOOR.

FIG. 3. — SECTION OF THE DOOR.

Date the time of Edward 3rd



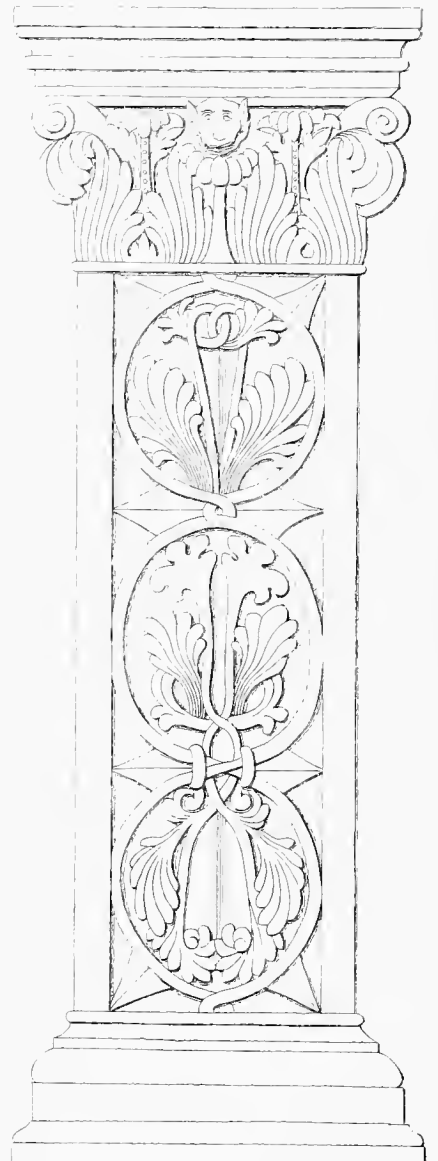
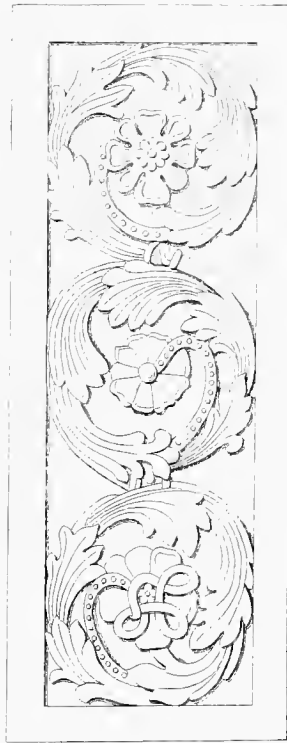
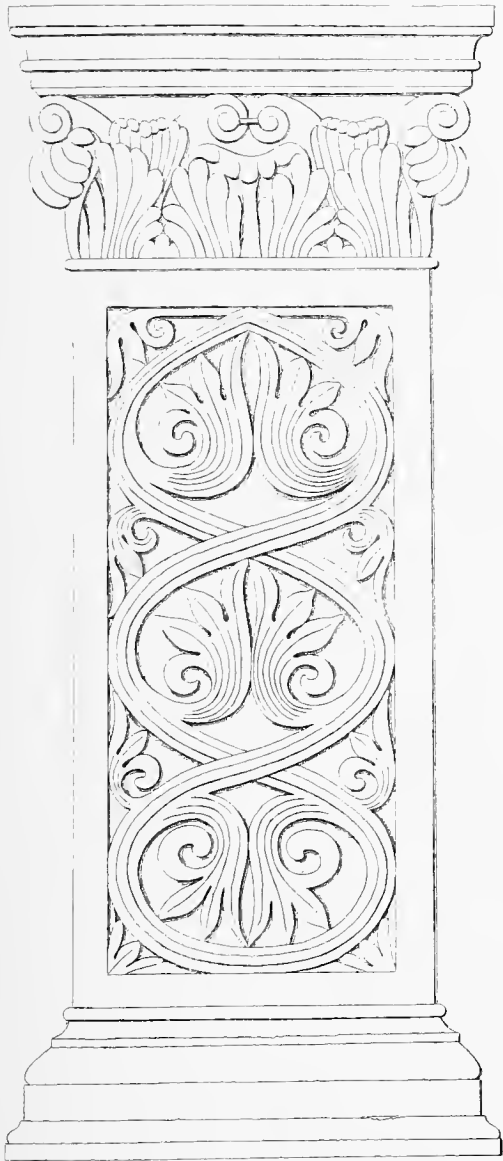
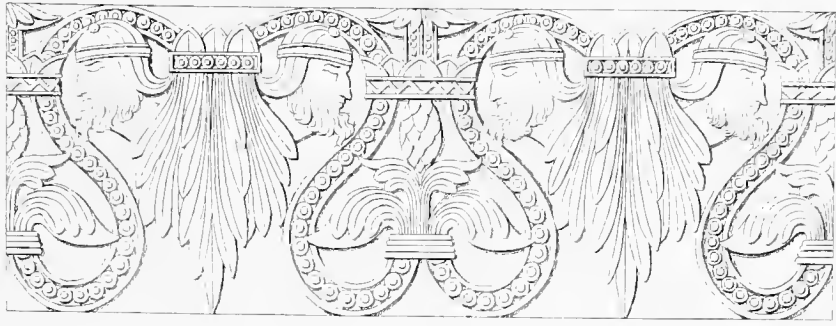
Sections of Moldings.

P E T T A N T S

From St. Stephen's Chapel

4 mill size





THREE SIDES OF A PILASTER.

In the Cloister of S^tSauveur at Aix in Provence

Date the 11th Century



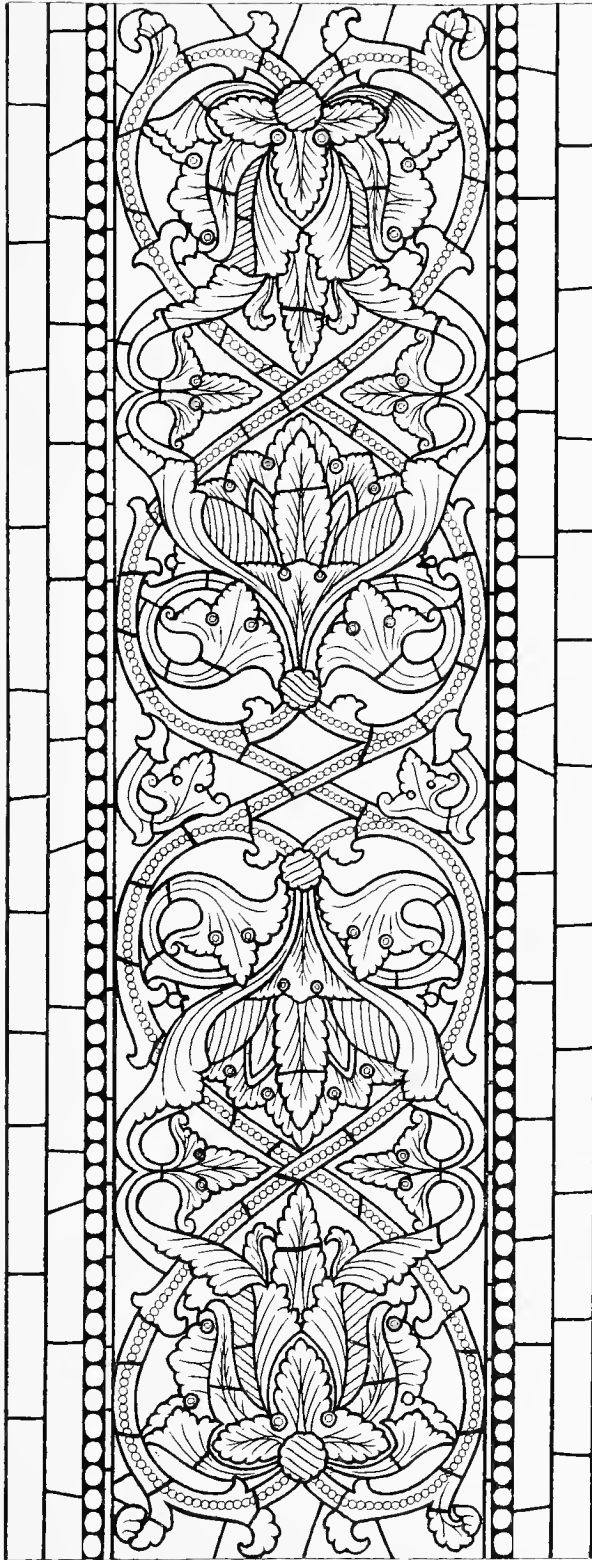
DESIGNS FOR PLATE,

by Van Swol



FRANKLIN STAINED GLASS
LIBRARY
CORNELL UNIVERSITY

Date towards the
end of the 19th Century



STAINED GLASS

of the 17th Century.

In the Possession of J. Willemot Esq. F. R. S.

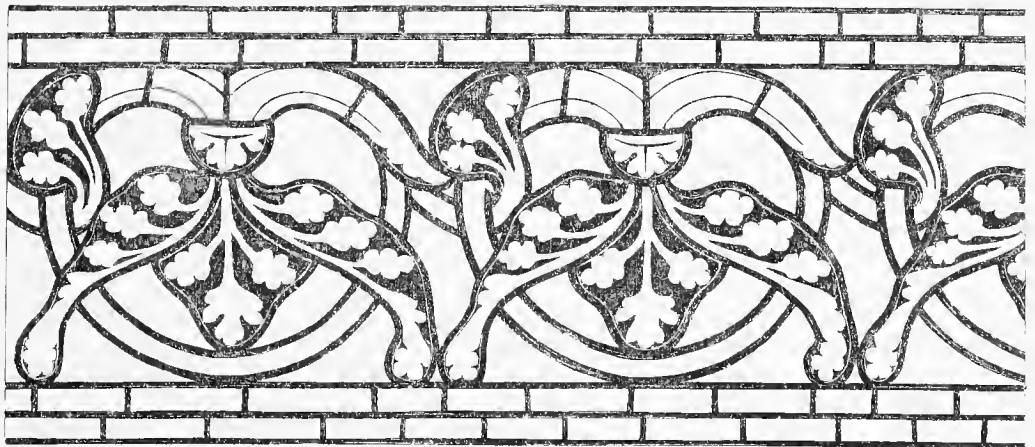
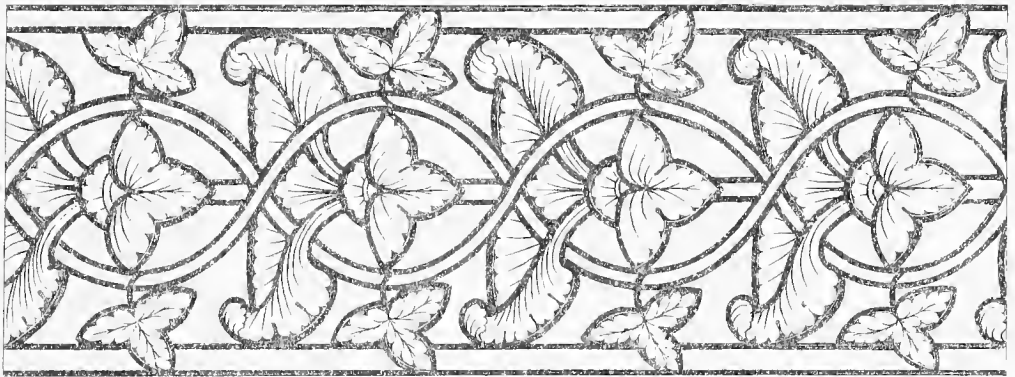
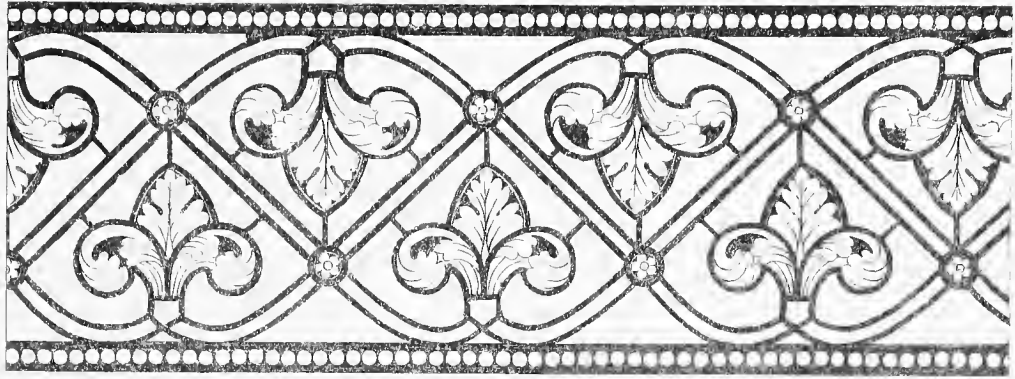


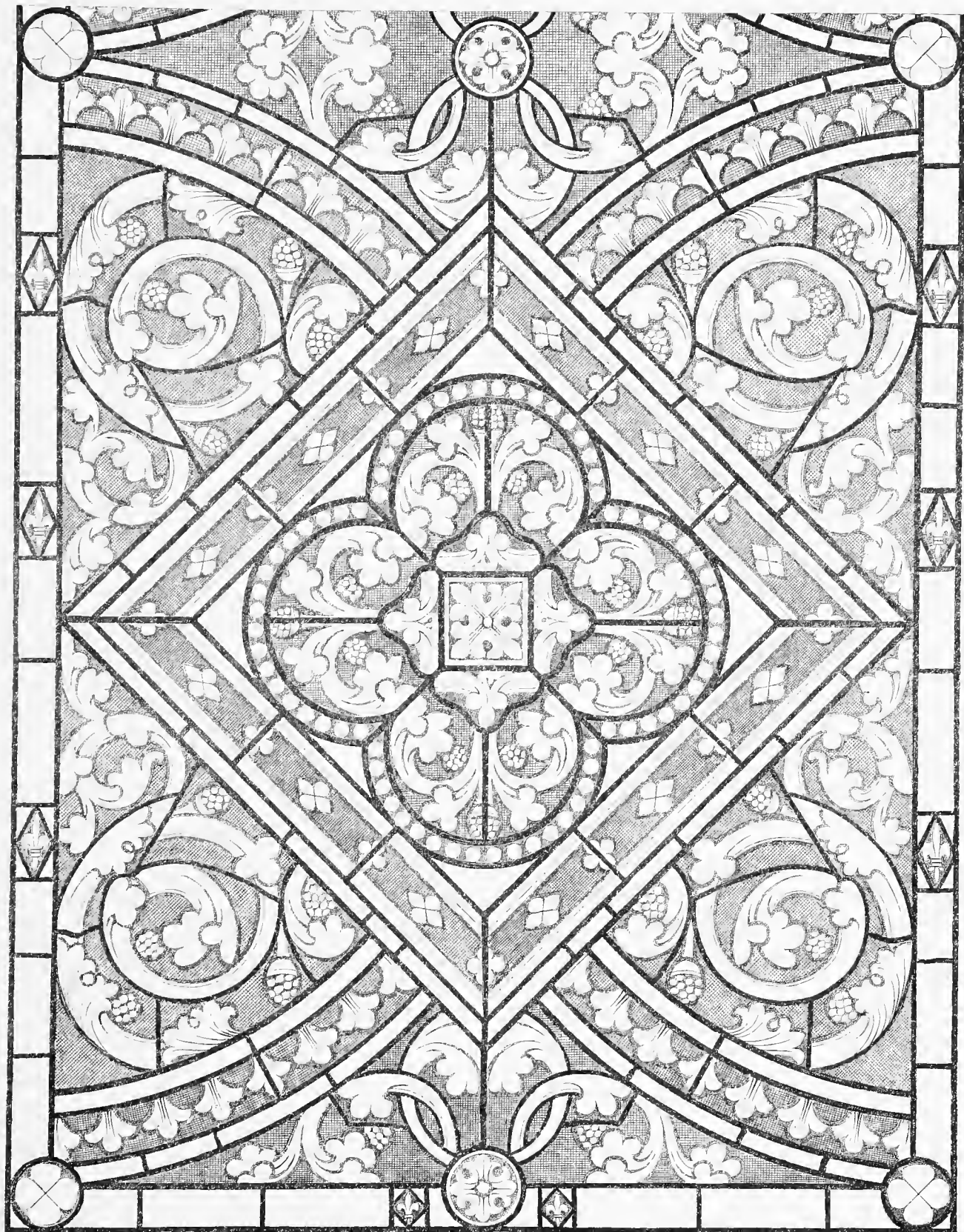


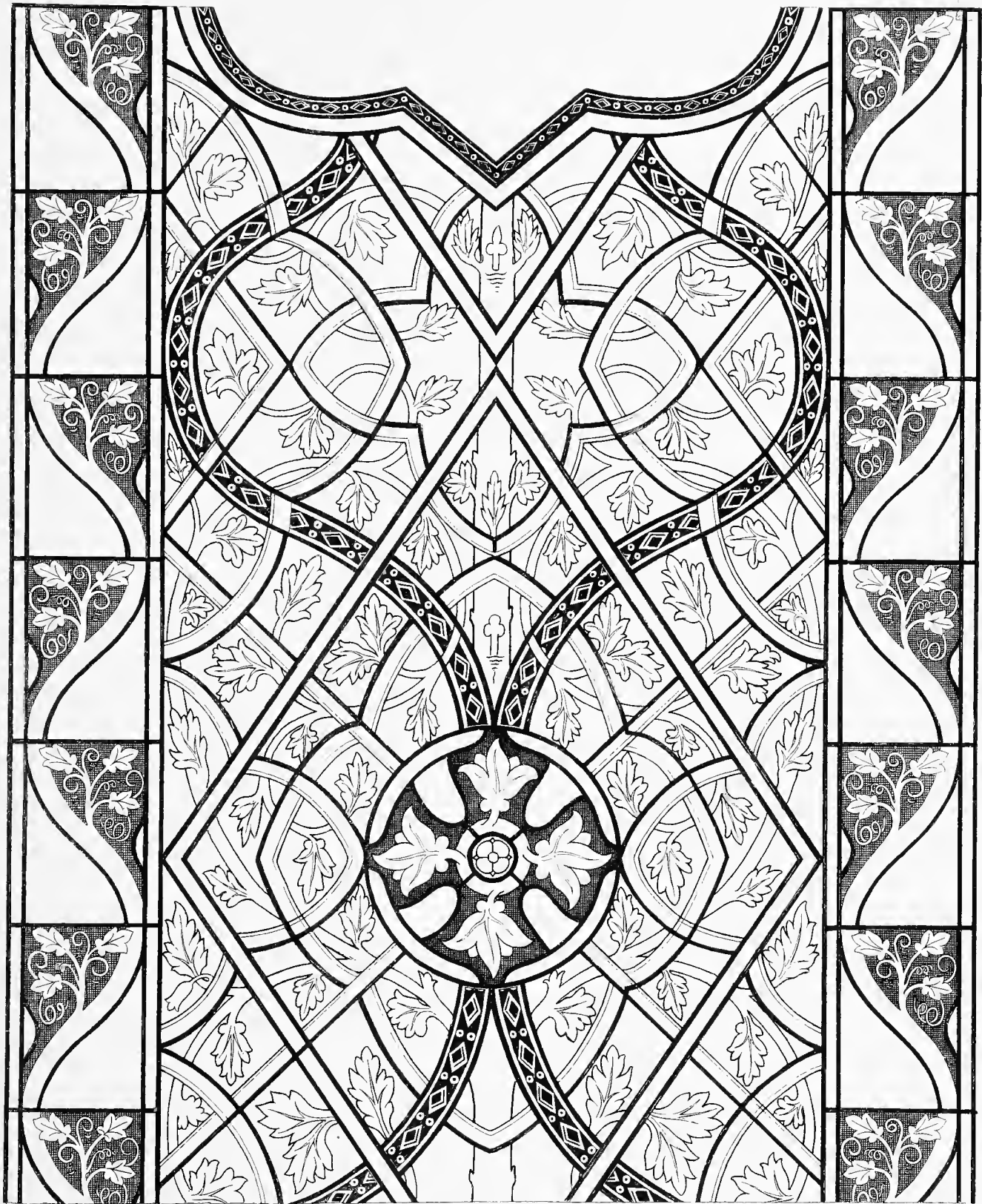
STAINED GLASS

From Canterbury Cathedral

Note the inner part of the 12th century.







STAINED GLASS.

From the Chapter House of York Cathedral.

1/2 full size

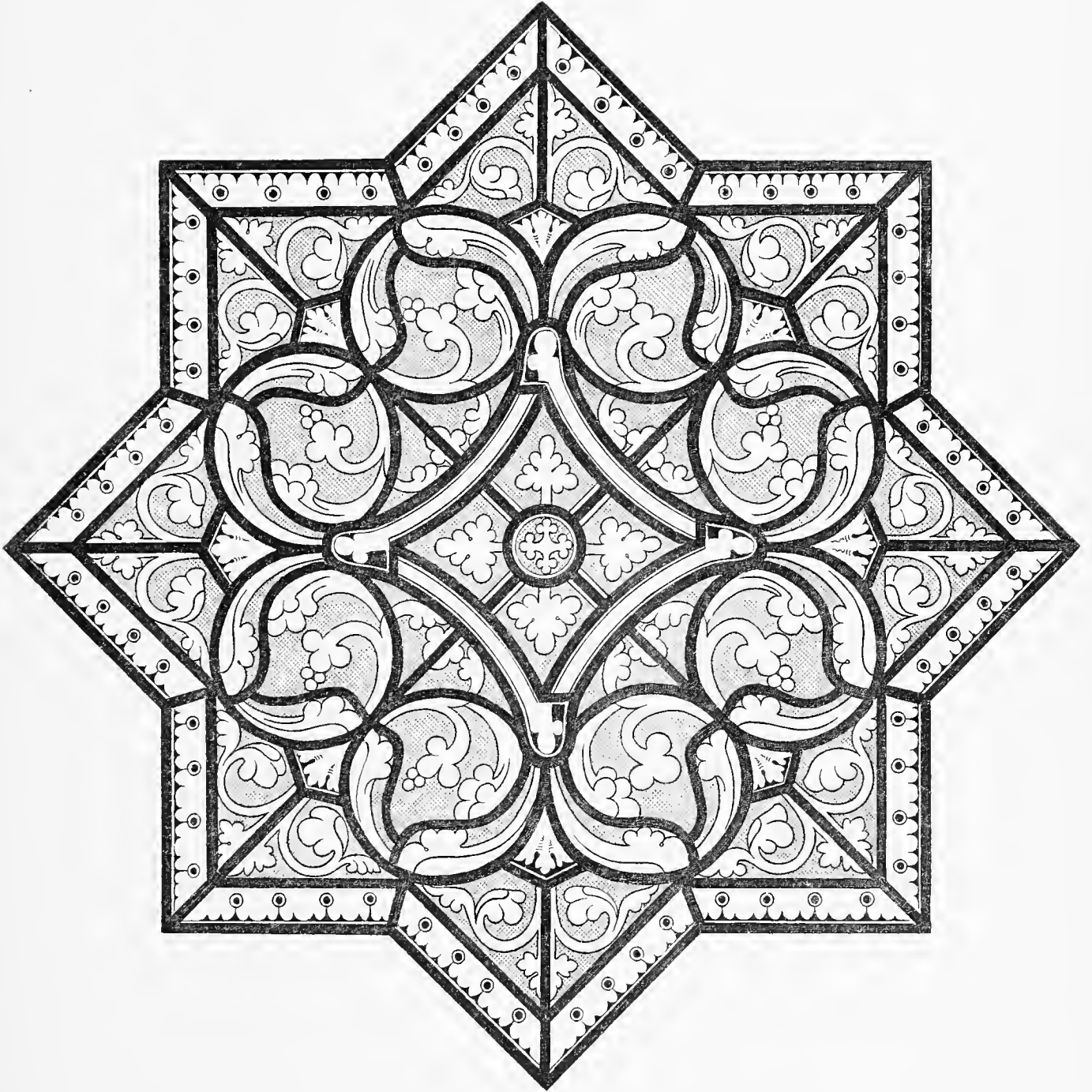
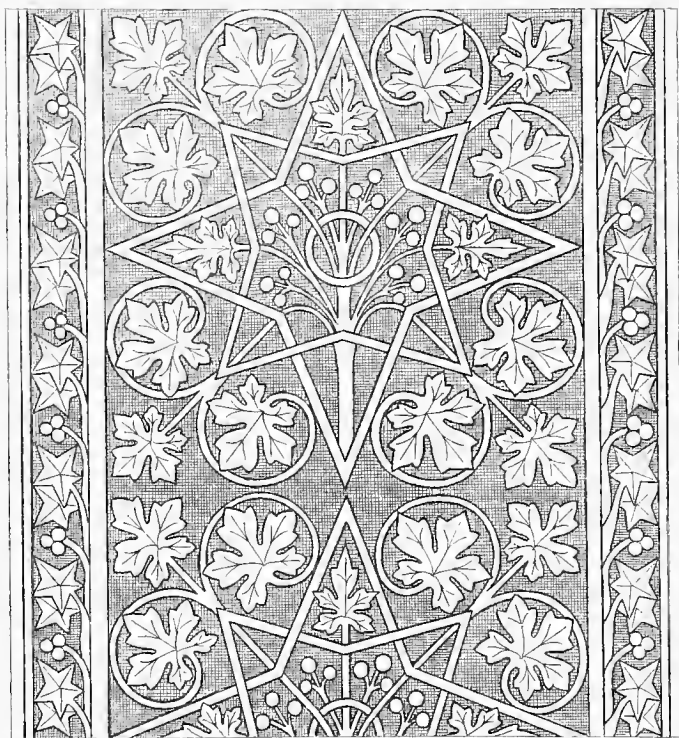
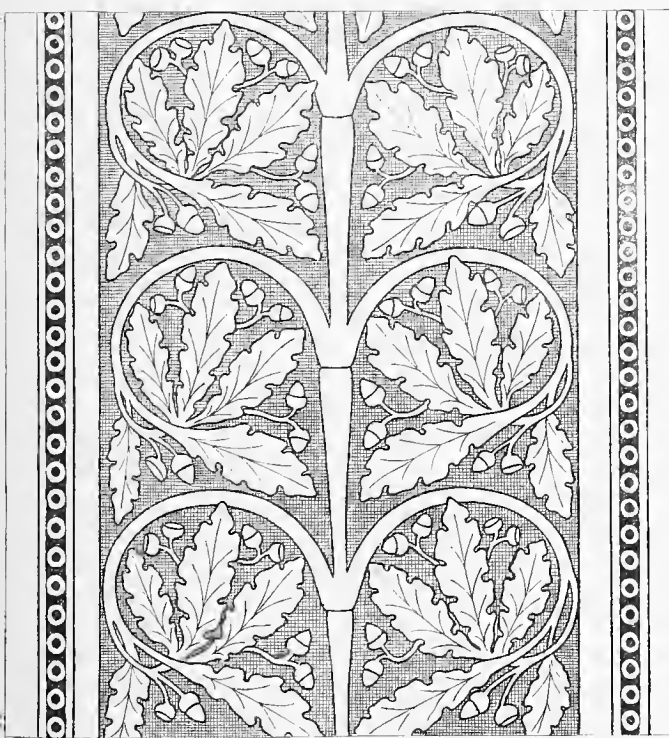
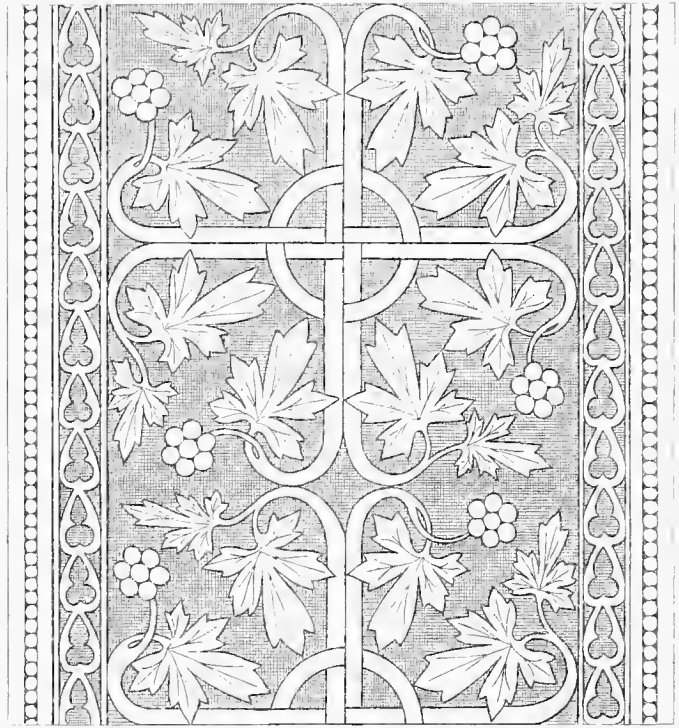
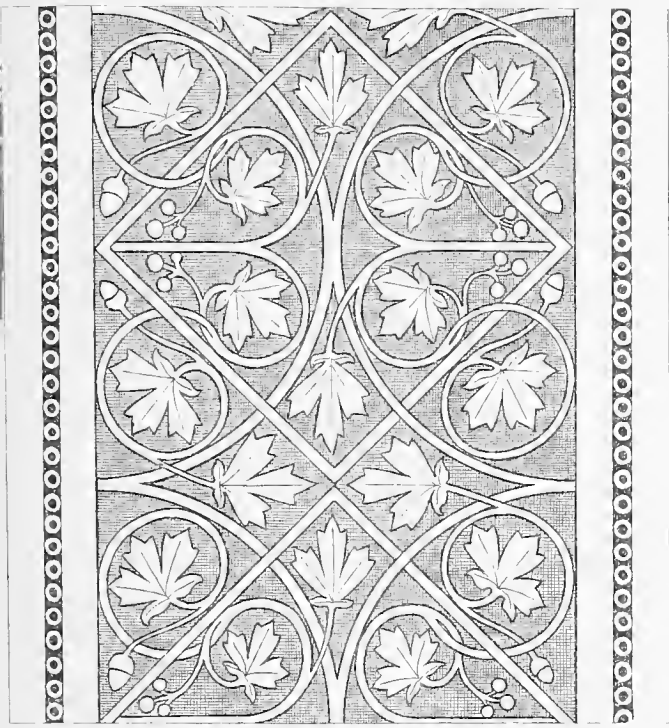
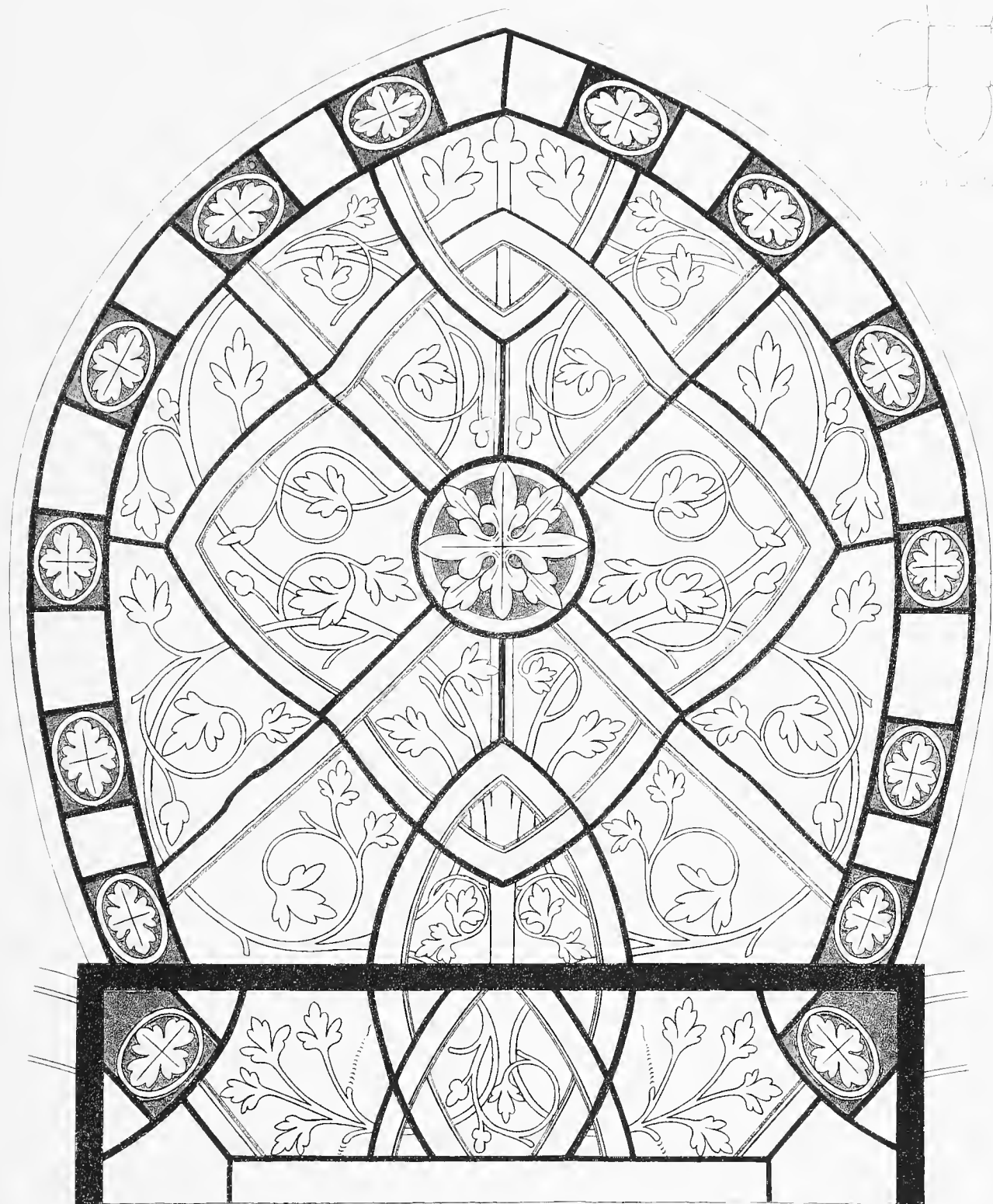


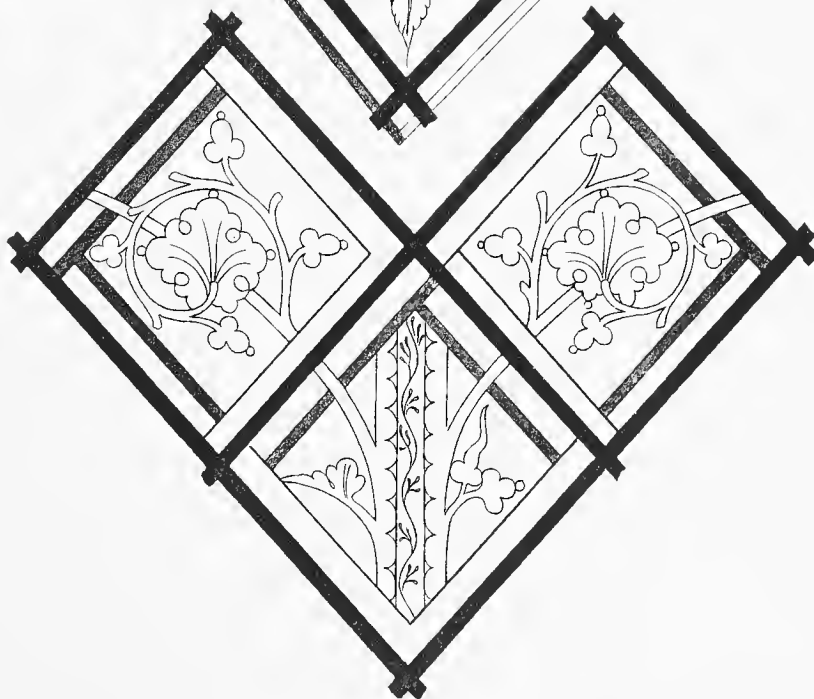
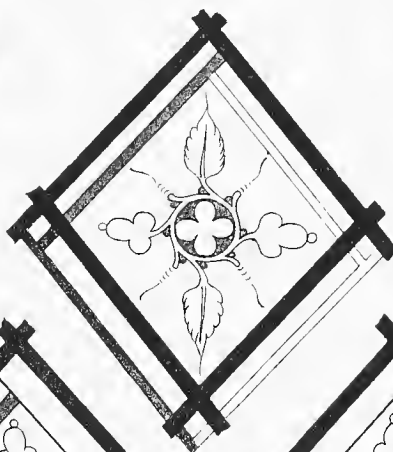
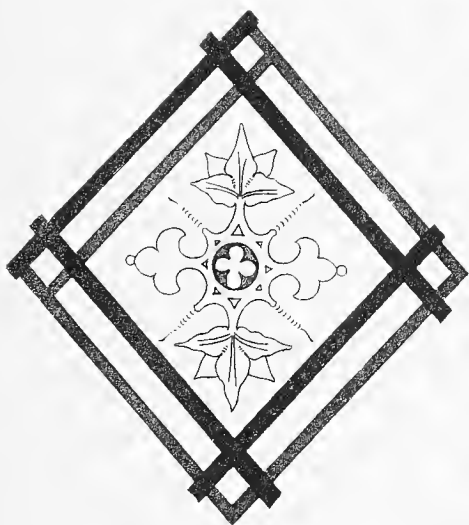
PLATE 10



STAINED GLASS

From the Church of Abent-15, near ...





14 1831

from the floor of the University of the Cathedral



PLATE 2
Fig. 1



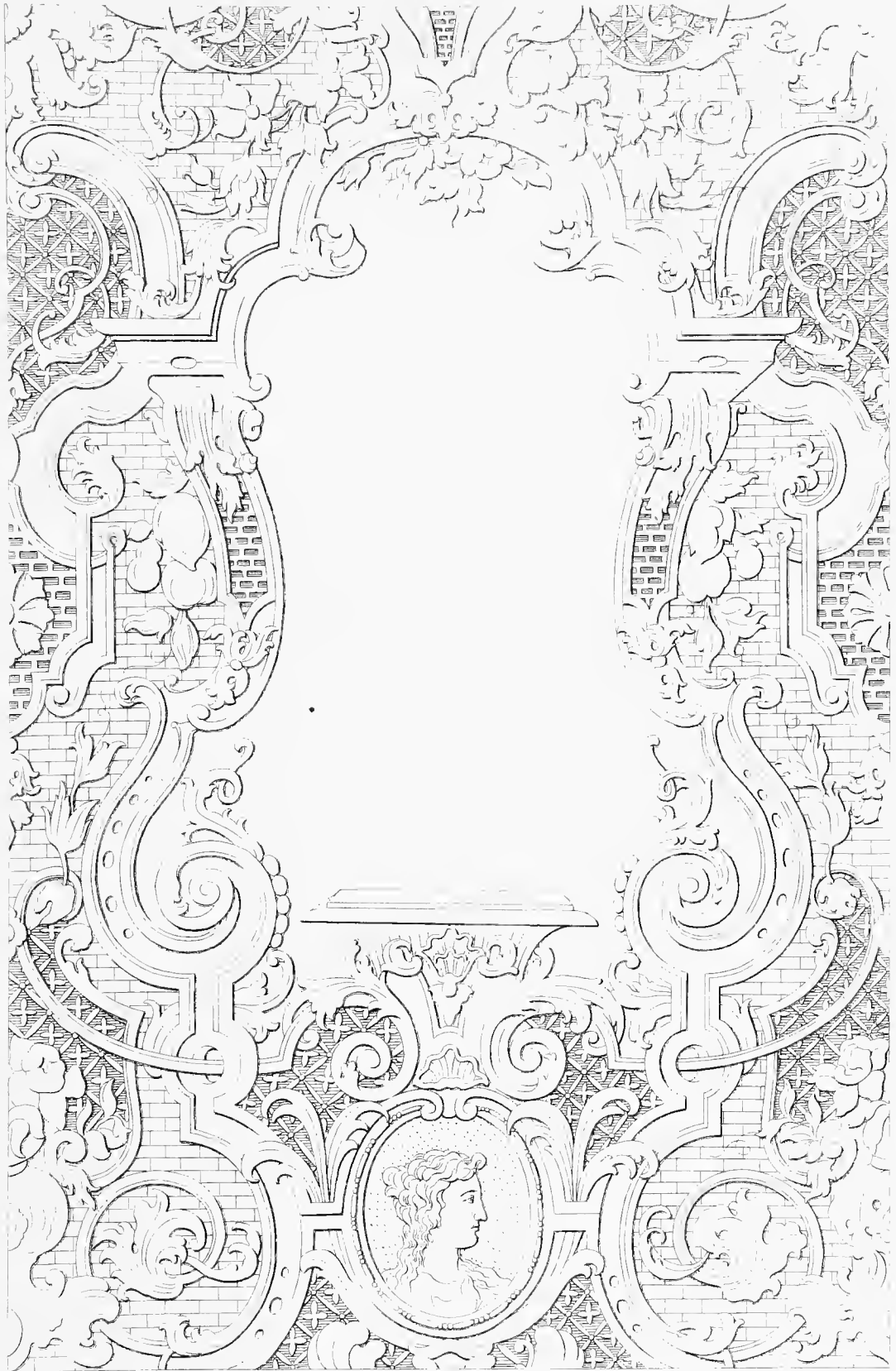
Plate 10. Architecture. The Staircase.

A STAIRCASE

From a Drawing in the possession of

C. J. Richardson Esq. Archt.



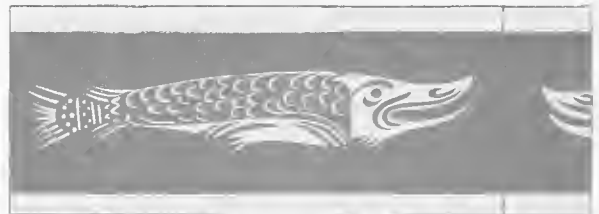


A DESIGN FOR TAPESTRY.

DESIGNED BY JAMES F.

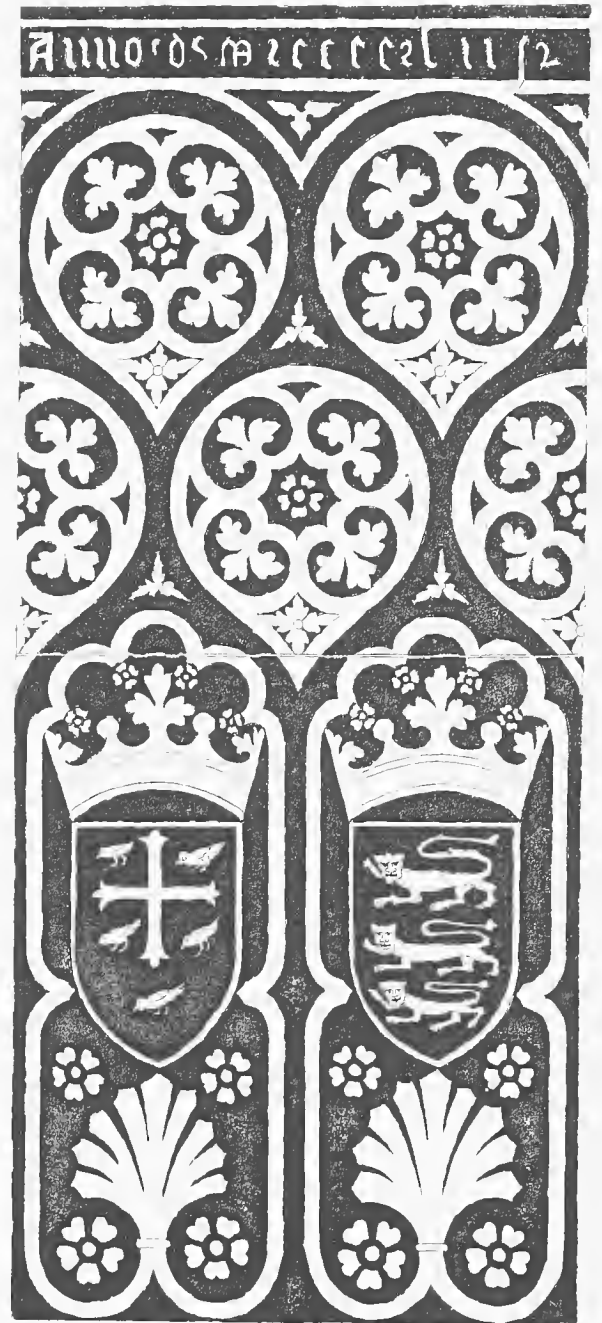
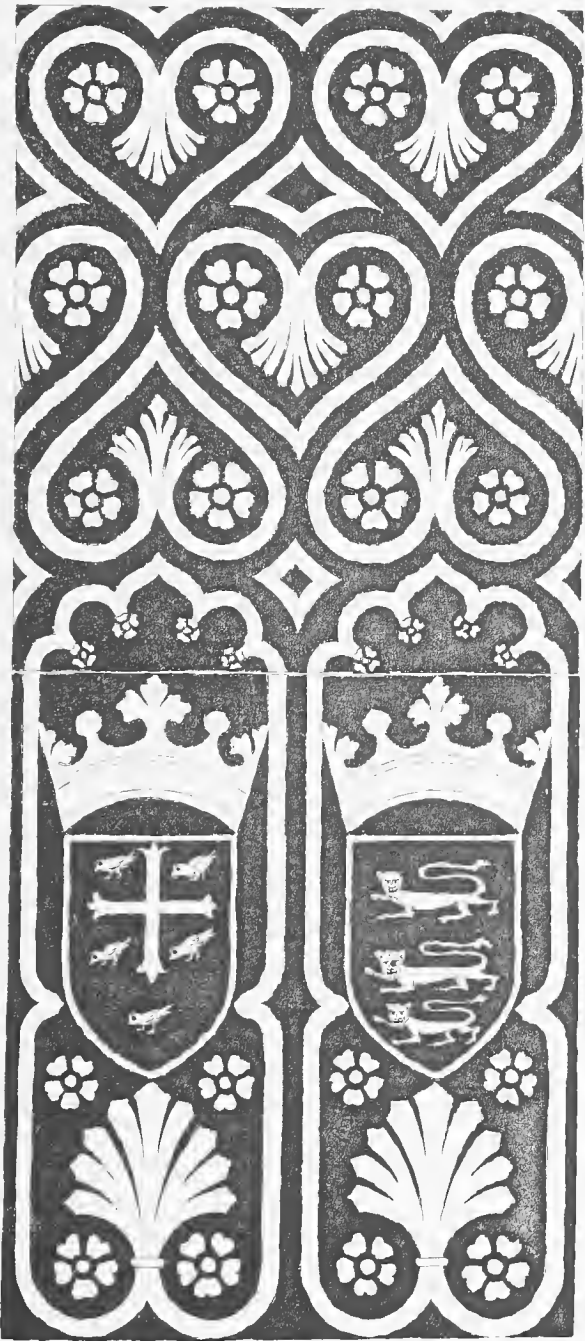
W. PICKARTON, Esq. and

Date, the 13th Century.



PAINTED TILES.

FROM THE CHAPTER HOUSE, WESTMINSTER.
ONE-THIRD FULL SIZE.



100 T 100

100 T 100

